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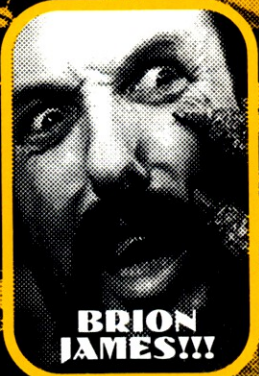
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BRUCE
(CRISPIN'S FATHER)
GLOVER !!

JUNE
(43"-21"-36")
WILKINSON !!

WILLIAM
(MANIAC COP)
LUSTIG !!



**BRION
JAMES!!!**



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CONTENTS



Clive Barker
(LORD OF
ILLUSIONS). Photos
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Intro 2

Letters 4

To Avoid Fainting... 8

Reviews 1 10

Books 19

Records 24

Who Reads PV? 27

Bruce Glover 32

June Wilkinson 42

William Lustig 52

Brion James 60

Reviews 2 67

Spare Parts 76

Fanzines 80

Never To Be Forgotten 83



EXPLOITATION

**TEENAGE
GANG DEBS**

PSYCHOTRONIC®
NUMBER TWENTY
SPRING 1995

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BRUCE GLOVER was an alien in **FRANKENSTEIN MEETS THE SPACE MONSTER**, a gay killer in **DIAMONDS ARE FOREVER**, the deputy in the **WALKING TALL** series and has been a stage and movie actor since the 50s. As you might guess, the father of Crispin Glover has a lot of interesting stories to tell (and this is only part one!) Glover was interviewed by Anthony Petkovich in San Leandro, CA. Anthony also interviewed Robert Clarke and Antonio Fargas for PV and writes for *Spectator Magazine*, his own *Liquidator* magazine and others.

JUNE WILKINSON from England became famous taking her clothes off when she was still a teenager, and was known as "the most photographed nude in America." She worked with Louis Prima, Spike Jones, Francis Ford Coppola and John Cassavetes, starred in movies and spent over 30 years starring in stage productions. Wilkinson was interviewed by Ian Johnston of the *Halifax, Nova Scotia Daily News*. Johnston interviewed John Vernon, Russ Tamblyn and Roberts Blossom for PV.

BRION JAMES has one of the greatest faces in the world of character actors. He starred in Sam Raimi's **CRIMEWAVE** and **HORROR SHOW** and has appeared in many movies since the early 70s. His acting debut was on **GET CHRISTIE LOVE!** Read how he spent his first ten years in Hollywood stoned out of his mind and lived to tell the tale. James was interviewed by Craig Edwards who writes for *Encore* magazine and is a production assistant on features made in Wilmington, NC. More of Craig's interviews will be in future issues.

WILLIAM LUSTIG is the Bronx-born director who gave us **MANIAC**, The **MANIAC COP** series and **RELENTLESS**. The outspoken nephew of boxer Jake LaMotta is an action movie fan



**THE GO-GO
GIRLS WHO
GO TOO
FAR!**



who started working on features as a teenager. Lustig was interviewed by Steve Voce in Huntington Beach, CA. Voce has written for *Draculina* and other publications and will have more interviews in future PV issues.

Last time I went on about how many of the most prolific, most PSYCHOTRONIC actors had died in recent years. Now we have to add Donald Pleasence to the list. Although he had been in movies for nearly a decade already, I first took notice of his forceful, understated, and disturbing acting style in "The Man With The Power," a 1963 OUTER LIMITS episode. Features like *THE MONSTER CLUB* (Pleasence, Price, Carradine) and *HOUSE OF LONG SHADOWS* (Price, Cushing, Carradine) seem more important all of a sudden.

John Huston, Kevin McDonough and Rodd Lott are just some of the names that came out mangled in our last issue, and that's not counting the many errors in the Royal Dano interview by Justin *Humphries*. I just want to note that these errors were not the fault of our proofreader (s), who didn't even have a chance to go over everything. This issue is better spelling wise — right?

If you happen to watch *SLEEP WITH ME* (MGM) check out guest star Quentin Tarantino wearing his (hard to see) PSYCHOTRONIC T-shirt in a party scene. The PSYCHOTRONIC VIDEO GUIDE is in production and will be out at the end of the summer. Ordering information will be in the next issue. We have copies of the 1995 PV calendar (which had completely sold out just after the holidays) for sale again! See pg. 23. We'll have a table at the next CHILLER convention (April 21-23) in Secaucus, NJ. Call (201) 804-8040 for info.

DIRTY!

**PSYCHOTRONIC®
NUMBER TWENTY
SPRING 1995**

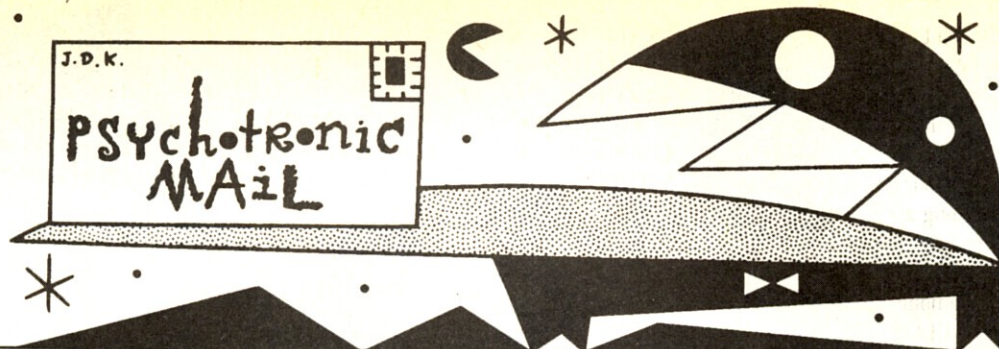
THANKS TO: Gordon Smith, Barry Monush, Hollywood Book and Poster, Frank Henenlotter, Richard H. Smith, Mark J. Price, Andreas Pieper, McFarland, Cape Copy Center, Video Search Of Miami, Something Weird, Sinister, Tony Timpone, Axel Kuschewatzky, Threat Theatre.

DEDICATED TO: Herschell Barr (my Ohio grandfather who took me to see *CABINET OF DR. CALIGARI* when I was a kid) and David C. Underwood

COVER: 48 HOURS TO LIVE, a 1959 nuclear spy movie filmed on the Swedish island of Gotland that starred Anthony Steele (British), Ina Anders (Swedish), Lewis Charles (American) and Marlies Behrens (Miss Germany 1958). It was released here by Cinema Associates.

13 45s FROM 20 YEARS AGO (1975 - not a real good year)

ABBA - S.O.S.
AEROSMITH - Walk This Way
DAVID BOWIE - Fame
JAMES BROWN - Sex Machine (Part 1)
FREDDIE FENDER - Wasted Days And Wasted Nights
HOT CHOCOLATE - You Sexy Thing
ISLEY BROTHERS - Fight The Power (Parts 1 + 2)
PERE UBU - 30 Seconds Over Tokyo
SHIRLEY AND COMPANY - Shame Shame Shame
SUGARLOAF - Don't Call Us, We'll Call You
SWEET - Ballroom Blitz
TELEVISION - Little Johnny Jewel
WAR - Low Rider



PAPA/BIRD

There's an ad showing here on TV for a new frozen chicken in breadcrumbs type meal. They use "Surfin' Bird" as its jingle with awful lyrics substituting for the original ones. They should have used "Chicken" by the Cramps instead! - **Mark Hatten (London)**

The "unnamed band" in LA VIDE BOHME by Finland's Kaurismaki (# 18 letters) is credited as "The Fake Trashmen" ! On Roberta Meshel's "My Top Ten Chart" (Diamond Records), a girl group release from the early 60s, the backing band breaks into "Papa..." - **Ekkehard Korn (Dornbirn, Austria)**.

We recently had an ad (for Mimitos baby pumpers) here with a bizarre rendition of "Papa Oom Mow Mow." The lyrics were something like "Pi pi pi- Po po po." In Spanish "Pi pi" is (of course) urine and "Po po," shit. - **Axel Kushevatsky (Buenos Aires, Arg.)**

Mystery Science Theatre (10/29/94) included a performance of the United (Tom) Servo Academy Men's Chorus singing "Have you heard, the BIRD is the word?" - **Charlie Richardson (Ballwin, MO)**

A new bootleg Beach Boy CD (Mike Love Not War) features 2 live versions of "Papa. Oom Mow Mow" The one from 64 features a killer falsetto from Brian Wilson and is even more frantic than the one on the Beach Boys Concert LP. - **Nick Mazzola (Riverview, MI)** *That great frantic version of "Papa" is from the SHINDIG TV show.*

"Papa Loves Mama" is a Garth Brooks song in which a cuckolded trucker plows his rig into the motel room where the deed is being done and now "Mama's in the graveyard, Papa's in the pen." - **Michael Fenimore (Charleston, WV)** *It's a good country hit (I heard it in a shopping mall) but is really stretching it as far as Bird and "Papa Oom Mow Mow" songs go. Fenimore also sent a papa face pic on a Squeeze cassette (Babylon And On).*

MITCHELL

I loved the Mitchell interview. He seems to have been a wonderful, complex, warm and sympathetic personality. I now have even more respect for him. I got the information that he is also in MY BROTHER TALKS TO HORSES (47), MAN ON THE LEDGE (55) and NINJA VS. NAZI

(86). - **Andreas Pieper (Munster, Germany)**

I saw Cameron Mitchell as General Lew Wallace in THE ANDERSONVILLE TRIAL on PBS and he was amazing. AMC has been running MAN ON A TIGHTROPE recently and it was a treat to see him in a romantic scene, swimming down a stream with his sweetheart. - **Janet White (Oakland, CA)**

Mitchell was much like his screen image, brash, outspoken, a little quick tempered. Yet he was also quite different from that image as well. He was extremely erudite, with a tremendous knowledge of the world's religions and philosophies. He spoke a number of languages and saw himself as very much, a citizen of the world. **John Thonen (Raytown, MO)** *Thonen interviewed Mitchell years ago.*



Cameron Mitchell in CAPTIVE

It was bittersweet reading the Cameron Mitchell profile on what would have been his 76th birthday. Not only was the scope and depth of his unusual career absorbing and poignant, but then I see my own (not worthy!) self in the acknowledgments. I remember seeing the NIGHTMARE IN WAX/BLOOD OF DRACULA'S CASTLE double bill at the Danielson-Putnam Twin Drive-In when I was growing up in CT. Mitchell's disfiguration scene in WAX reminded me then of the sleazy, frightening parties my parents dragged me to in the early 70s. Their friends were all fellow teachers or members of the Board of Education and occasionally someone would attack someone else after a long night of drinking around the pool. -

Richard Harlan Smith (NYC) *Richard also pointed out that Mitchell's character in MY FAVORITE YEAR was Boss Rojack.*

Thanks for the nice - and overdue - story on Cameron Mitchell. THE LAST REUNION has also been called REVENGE OF THE BUSHIDO BLADE. MEDUSA has shown up on video as TWISTED. THE SCALP MERCHANT is a '75 Australian feature. DEAD FOR A DOLLAR is the '68 spaghetti western FIDARSI E BENE SPAARE A MEGLIO, which actually stars John Ireland, not Mitchell. POLITICAL ASYLUM was released in '72 as DETRAS DE ESA PUERTA. CATAclysm was made much earlier, probably '72. Cam also appeared in the Italian films ALL'OMBRA DELLE AQUILLE ('66) and OCCHIO PER OCCHIO, DENTE PER DENTE, SEI FREGATO COBRA ('72) and may be in one called STAR EXPRESS ('82). - **Kevin Sweeny (Chicago)** *SCALP MERCHANT is also aka SCALP TAKER.*

The article mentions EYE FOR AN EYE and EL SABOR DE LE VENGANZA

separately, although the filmography lists them as the same film. It was not an Italian/Mexican co-production. Director Alberto Mariscal is Mexican, the film was shot in Mexico and Cinematografica Marte was a Mexican company. It was a remake of LOS HERMANOS DEL HIERRO (61) another Mexican film. In addition to Mitchell (who played Hawk) there were three or four other gringos in the cast. And re: Mitchell, Aldo Ray and James Hong appearing in hardcore adult films, add Reggie Nalder (SALEM'S LOT, DRACULA'S DOG...) to the list. He had a non-sex part in the XXX vampire film LUST AT FIRST BITE (79) aka DRACULA SUCKS. - **David Wilt (College Park, MD)** The late Nalder was also in another X feature called BLUE ICE (85).

Harry Dean Stanton was not blind in RIDE IN THE WHIRLWIND. He played a one-eyed thief named Blind Dick whose silence at a hanging condemns Cameron Mitchell to death. - **Mike Monahan (Grand Rapids, MI)** Monahan reviews older and cult movies on the America Online system as DR KJM.

SLAUGHTER (72) is on tape. I own a copy. Nice paycheck for Cam, three scenes, all done sitting down. - **Hugh Shelton (Centerline, MI)** And ERIK THE CONQUEROR is available uncut (as THE INVADERS) on Panther Video and Video Search Of Miami now offers Fuller's HOUSE OF BAMBOO.

It's amazing how many actors you've interviewed who have also acted in HAWAII FIVE-0 episodes. Cameron Mitchell was in "A Very Personal Matter" (70) as a distraught father who blamed Fritz Weaver for his youngster's death. He was also in "Welcome To Our Branch Office" with Frank Gorshin as two con artists who create a look-a-like Five-O team and office. Others were James Hong (many times), John Vernon, Royal Dano and Robert Clarke. - **Harold Pfeffer (The Bronx)**

ADAMSON/ CARROL

Regina Carrol was my mother figure. Every drive-in movie I saw when my dad took me (my parents were divorced) - my dad had a thing for R. C. He was a biker and I always got to see Regina C. flicks coz my dad loved them. - **Lance Skitzo (Healdsburg, CA)** Lance sent a CD of his group Skitzo with a track named after his fave actress.

Really enjoyed the Al Adamson piece. Finally got to see what Al looks like and read some interesting background tales! God, I hope you never quit doing this mag - no one could fill PSYCHOTRONIC'S shoes! - **Shawn Monday (Oklahoma City)**

MORMON CONQUEST was filmed near Kanab, Utah in 1938 and the star was not Denver Dixon but Tom Wynn, who also starred in Dixon's DESERT MESA (36). Al Adamson did not use the name Lyle Felice in

PSYCHO A GO-GO. He is briefly seen as one of the robbers who is shot by Roy Morton. Lyle Felice did play gang leader Vito and also starred in Denver Dixon's HALFWAY TO HELL. - **Michael R. Pitts (Chesterfield, IN)** Wheeler Dixon's The "B" Directors book lists 16 Dixon sound westerns and says most of the credits read "Victor Adamson Presents - Art Mix Starring In - Directed By Denver Dixon."



Al Adamson in HALFWAY TO HELL

First of all, congratulations on not running a Tim Burton/Ed Wood cover! You consistently show sound editorial judgment. The Al Adamson & Regina Carrol pieces were dreams come true. What was the cover illustration though? - **Sam Bruce (W. Columbia, SC)** The great ad art (by Gray Morrow) was for NIGHTMARE BLOODBATH, a SATAN'S SADISTS re-release title. That's Richard (Robert was his famous father) Dix in the eyepatch with other SADISTS characters. Apparently Independent Int. recycled the art for other movies too.

Tim Ferante told me that MURDER GANG, BLACK HEAT and GIRL'S HOTEL are not all exactly the same. GIRL'S HOTEL has more and different sex scenes. Also: BLACK SAMURAI is on tape (from Magnum) as BLACK TERMINATOR, GIRLS FOR RENT (or I SPIT ON YOUR CORPSE) is also on tape as FATAL PURSUIT, NAUGHTY STEWARDESSES is also available as FRESH AIR (Marathon) and LOST is on tape (ANE).

FONG

Loved the interview on Leo Fong. It's very interesting to know that there are still guys out there who are turning out low budget action flicks on a consistent basis and with names like Troy Donahue and Richard



Royal Dano and John Doucette laugh at DR. LAO (Tony Randall)

Roundtree. Fascinated by your article, I went out and rented KILLPOINT and LOW BLOW. Wow! These were some fun flicks! Getting a feel from your article and those two videos, I've written a screenplay for Mr. Fong called "Streetkill." - **Rob Beltz (Mountain View, CA)**

I have seen a few of Leo Fong's movies and I liked ENFORCER FROM DEATH ROW best, but that's because I like crazy Filipino movies. But there is one thing that puzzles me: nowhere in the movie can I spot Cameron

Mitchell! - **Andreas Pieper (Munster, Germany)** In his (unfortunately last) #10 issue of Terrorgum, **Paul Petrosky (Pittsburgh)** writes that "Cameron Mitchell shows up sucking a lollipop and gives Fong his dough," and that ENFORCER is aka NINJA ASSASSINS (recently seen on TNT). Sounds like Mitchell's role is an (unbilled) bit part. And speaking of brief roles: Cynthia Rothrock was billed as the lead in EYE OF THE DRAGON (from 1985) even though she is only in about 15 minutes. The rest of the role was played by a male double in a ninja suit and a female double for a topless scene. EYE... is aka 24 HOURS TO MIDNIGHT and AMERICAN FIGHTER. Rothrock says she was never paid. (from She magazine #2)

DANO

I once owned the soundtrack to ELECTRA GLIDE IN BLUE with several posters and booklets included and scenes from the film on the vinyl (just like the PULP FICTION soundtrack). Dano was a country morgue director. HILL STREET BLUES fans have seen the ELECTRA cover on the wall of Furill's office. I was channel surfing at 5 am once and spotted Dano as a homesteader on an episode of THE GUNS OF WILL SONNETT. He and his sons try and kidnap (series co-star) Dack Rambo to replace his dead son. His middle son was Jack Nicholson in what must have been one of his very last TV dramas. - **Hugh Shelton (Centerline, MI)**. GUNS was a 67-69 ABC series. Nicholson was also on TALES OF WELLS FARGO (61), HAWAIIAN EYE (62), DR. KILDARE (several times in 66) and THE ANDY GRIFFITH SHOW (66) among others before EASY RIDER made him a bankable movie star.

The other actor who was animated in THE SEVEN FACES OF DR. LAO was John Doucette (whose obit ran last issue). MACHISMO (Malibu video) is aka REVENGE OF THE WILD BUNCH (CNH). HUGHES AND HARLOW: ANGELS IN HELL is on Monterey Video. And that's CAHILL, UNITED STATES MARSHALL and ELECTRA GLIDE IN BLUE.

REVIEWS

I love your reviews of all the movies (and zines). Thanks for reviews on FLAVIA THE HERETIC (perks interest) and ALICE IN WONDERLAND (saves money that may have been otherwise blown), Henenlotter's SEXY SHOCKER PSYCHO REEL and the VSOM sampler. - **T. French (Fontana, CA)**

BABY BLOOD/EVIL WITHIN was a fair success in Germany and now there is a BABY BLOOD II, but it is in fact the lousy THE UNBORN II. - **Andreas Pieper (Munster, Germany)** We saw and I reviewed a Video Search Of Miami copy of EVIL WITHIN which was in b/w. The Mirimax release American version is in fact in color and can be seen on Cinemax or from A - Pix video.

JUST THE TWO OF US was re-released in 75 as STRANGE DESIRE which was the title I saw it under at the aptly named Sidney Lust Drive-In in Beltsville, Maryland (now the site of a shopping center). Director Barbara Peeters often had her name spelled this way. - **David Wilt (College Park, MD)** The most notable male star of JUST THE TWO OF US by the way is John Amprea (CHAINED HEAT, NEW JACK CITY, GODFATHER II...)

On an old episode of THIRTYSOMETHING (re-run on Lifetime) Timothy Busfield is seen watching JAILBAIT on television. Nice Touch. - **Richard Harlan Smith (NYC)**.

Jim Danforth did not animate the triceratops in DINOSAUR ISLAND (PV #18). His involvement with the project only lasted through the writing of the first draft of the screenplay. All the stop motion footage was produced by Hal Miles, who like Jim, formerly animated the Pillsbury Doughboy. - **Bob Sherdian (Culver City, CA)**

I recently rented THE REVENGE OF DR. X and wound up with some weird Japanese mad scientist movie instead of the John Ashley Philippine-made movie I was expecting to see. Anyway, following that logic, I continued to rent all the Regal Video titles I found in my store (including BLOOD FREAKS) and haven't been too disappointed yet. - **Jeff Cuyubamba (Jamaica, NY)**. REVENGE OF DR. X (reviewed in PV #4) is THE DOUBLE GARDEN, a 1970 U. S./Japanese sci-fi horror movie starring James Craig. The script was written by Ed Wood Jr.! Other credits are still elusive but if you find a copy rent or buy it immediately!

The Christopher Neame who was the production designer in ALIEN WOMEN/ZETA ONE (PV #17) is not the actor. The other Neame was production manager on a couple of the later Hammer gothic horrors and worked on favorites like THE ANNIVERSARY and LOCK UP YOUR DAUGHTERS. - **Paul Higson (UK)**

DEAD CONNECTION is aka FINAL COMBINATION. HOLLYWOOD CONFIDENTIAL (from 1948) is aka SIDE STREETS OF HOLLYWOOD. Something Weird offers the 1953 re-release version called VIRGIN IN

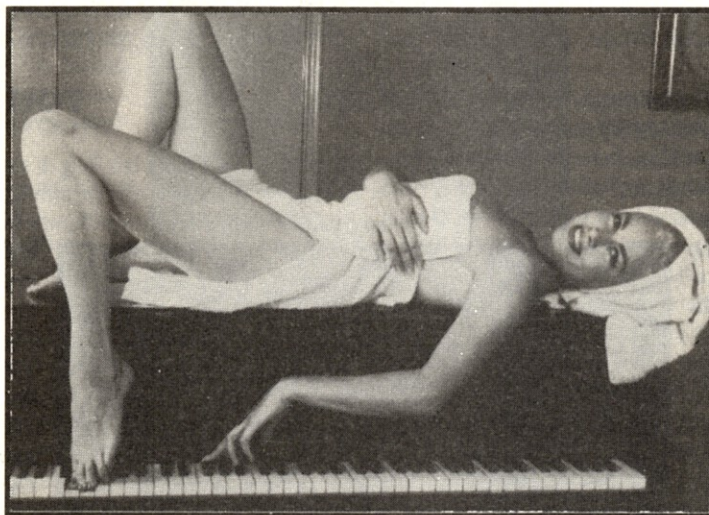
HOLLYWOOD, complete with a 3D sequence! The complete 125 min. version of J'ACCUSE is available from Connoisseur.

ETC.

I wish you would run some articles on the beautiful actress Jeanne Carmen. She's one of my favorite B- movie stars of the 50s. - **Sammy Gold (Laguna Hills, CA)** Gold sent pics and articles. You might remember Carmen in THE MONSTER OF PIEDRAS BLANCAS (58) or BORN RECKLESS (59) and UNTAMED YOUTH (57)

with Mamie Van Doren. UNTAMED co-star Eddie Cochran wrote "Jeanie Jeanie Jeanie" for her. Carmen now often appears on TV talk shows as the last person to see Marilyn Monroe alive (they were best friends).

In the miniseries SCARLET, guess who played a bit character named Margaret Stewart? None other than Larry Buchanan and S. F. Brownrigg star Anne McAdams (aka Annabelle Weenick). From DON'T LOOK IN THE BASEMENT to SCARLET. What a career! - **Mike Shields (Hayward, CA)**. The Texas based McAdams was in Buchanan's COMMON LAW WIFE (PV #15), UNDER AGE (PV #18) and HIGH YELLOW (PV #17) and A BULLET FOR PRETTY BOY plus STRANGE COMPULSION, THE STREET IS MY BEAT and SHAMELESS DESIRE.



Jeanne Carmen!

Speaking of Kentucky Fried Chicken, Colonel Sanders does not walk again. Dead for 14 years, the Colonel is being played now in TV spots for KFC (shot in b/w to make it look like archival footage) by actor Henderson (DEATHDREAM) Forsythe. - **Phil Smith (NYC)**. *Forsythe was fourth billed as Doc Allman in Bob Clark's great 1972 feature.*

Sara Karloff is promoting the possibilities of Karloff, Chaney and Lugosi on U.S. postage stamps. Interested readers may write her: Ms. Sara Karloff, P.O. Box 2424, Rancho Mirage, CA 92270. - **Paul Hanson (San Gabriel, CA)**. *I think it's a great idea (even though Mad magazine thought of it about 30 years ago) as long as they don't hire Hirschfeld again! (he did the silent star series with Chaney Sr.)*

I thought "Henry Suso" (Nicholas Niciphor's pseudonym on DEATHSPORT) sounded familiar. I was right: Suso was a 14th century monk who was in various degrees of hot water throughout his life. He's now a saint. - **Michael Fenimore (Charleston, WV)**. *The Swiss Monk was "accused of theft, sacrilege, heresy, adultery and even poisoning" according to the enclosed Dictionary Of Saints page.*

Great plug for the Strand (on Market St. in S. F.). Too bad it came too late to save it from a fate worse than death. It's gone porno. 3 triple X features are now shown instead of the great triple bills it was showing. There was no better place to rest your feet and get all movie damaged. In the past year alone they had an Arch Hall triple bill, a Jack Hill women in prison triple bill and a Jack Webb double. - **Ralph Roullard (S.F.)**

The New Beverly Cinema at 7165 Beverly Blvd., one block west of La Brea is a haven for people who love film. This unique and entertaining revival house is one of the best arguments for living in the 213 area code. About a year ago, regular patron Quentin Tarantino brought in fellow RESERVOIR DOGS alumni Tim Roth, Michael Madsen, Steve Buscemi and denizen/film noir-god Lawrence Tierney for an informal Q+A after a showing of his directorial debut. The general sentiment among the converted is that if someone had a million dollars to blow, they would give it to (owner Sherman Torgan) to make some much needed cosmetic improvements. I feel, however, that this may ruin the joint. Maybe they'd start serving double mocha lattes instead of frozen Snickers. - **Joshua Miller (L.A.)** *This is just a small (edited down) part of a long letter/article.*

You have a photo of Max Allan Collins and the cast reading your magazine and a caption stating that he is the director and writer of the film MOMMY. Mr. Collins did not direct the film, even though he is claiming he did. The majority of the principal photography was helmed by a young man named Jeff Carney, who was released during the last week of shooting. After that time, the remaining scenes were directed by "committee." Mr. Collins has no idea how to direct a film. - **?(Las Vegas)** *Actually, the publicity release we received says*

Collins was executive producer and screenwriter of MOMMY and that Carney directed. I wonder why this letter was anonymous?

OBITS

Robert Bloch wrote, but did not direct the NIGHT GALLERY episode ("Logoda's Head.") It was based on an August Derleth story and was directed by Jeannot Szwarc. The misconception began in 1977 in the informative Gary Gerani book Fantastic Television. - **Timothy Walters (Muskogee, OK)** *Dimwit was in the Modernettes and we should have mentioned that Fredi Washington was also in the 1935 voodoo movie LOVE WANGA.*

OTHER INTERVIEWS

This was taken at the "Love Ride" (#11), an annual benefit for Muscular Dystrophy that features a 50 mile ride with upwards of



Davie Allan and Peter Fonda.

Photo by (Arrows drummer) David Winogrand.

20,000 motorcycles. The grand marshal is Peter Fonda. Even though we had worked on the same film (THE WILD ANGELS) in 1966, we had never met until the event (11/13/94). - **Davie Allan (Granada Hills, CA)** *The careers of Fonda (PV # 7) and Allan (PV #2) have both been revived recently. Fonda is acting frequently again and Davie Allan and The Arrows have been gigging and recording.*

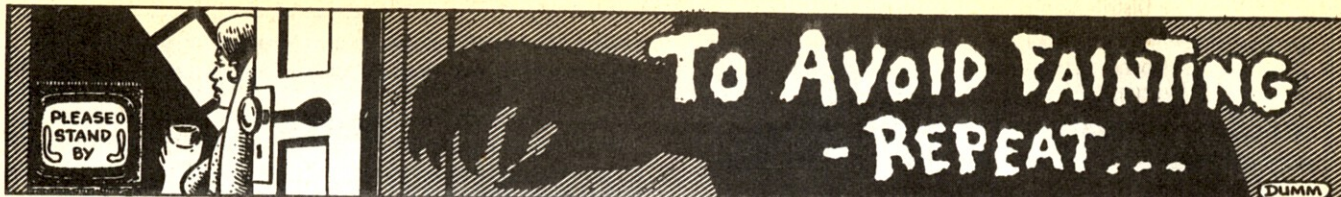
Michael Will (Montreal) sent in a 12/11/94 local newspaper article about David Carradine (PV # 4/5) subtitled

"Lifestyles Of The Rich And Obnoxious." It seems the star of KUNG FU was in Toronto to see a Rolling Stones concert at the Skydome Arena. He "stepped out of a white limousine, discovered that the door was locked, and so kicked it in." The 58-year-old star was charged with "mischief."

I met Steve James (PV # 18) twice in L.A. at Bill (Spaghetti Cinema) Connolly's apartment. While being very modest about his own career he continually praised his childhood heroes Brad Harris, Steve Reeves, Clint Eastwood... It's a damn shame his life was cut so short. - **Gordon Harmer (Galt-Cambridge, Ontario)** *Several readers sent in similar letters about corresponding with and/or meeting James who apparently always acted more like a fan than a star.*

Larry Cohen (PV #11) never got to direct THE APPARATUS and THE HEAVY nor did he act as art director in that Yabo Yablonsky film (THE MANIPULATOR). I'm writing a book about him and asked him. - **Tony Williams, Professor, Dept. Of English, Uni. Of Carbondale (Carbondale, IL)**. *Cohen's most recent feature as director remains THE AMBULANCE. It was another Larry Cohen who worked on THE MANIPULATOR (starring Mickey Rooney, a Republican who recently claimed he would run for president).*

PV



MCA has released C. B. DeMille's outrageous Paramount epics *THE SIGN OF THE CROSS* (32), with Charles Laughton as Nero, *CLEOPATRA* (34) starring Claudette Colbert, *REAP THE WILD WIND* (42), the John Wayne movie with the famous 50' electrically operated squid monster later used in Ed Wood's *BRIDE OF THE MONSTER*, and *THE UNCONQUERED* (47) with Boris Karloff as Seneca Indian Chief Giasuta. *SIGN* promises to be the rare, longer uncut version with scenes of biblical sex, sadism, gorillas and dwarves intact. MCA has also released - ready for this title? - *BUD ABBOTT AND LOU COSTELLO MEET THE KILLER*, *BORIS KARLOFF* (49) and if I had a laser player, I'd buy the double bill of *ISLAND OF LOST SOULS* (soon to be remade again) and *MURDERS IN THE RUE MORGUE*. *DRACULA'S DAUGHTER* paired with *THE GHOST OF FRANKENSTEIN* is another new MCA disc.

Video Search Of Miami has unearthed the rare and very serious drama *VERLORENE* (51) directed by and starring Peter Lorre (in German), the very serious and scary Rock Hudson movie *SECONDS* (66) and a number of hard to find Sam Fuller movies.

You might not think of Fox's new Films Of Faith series as a place to find Vincent Price, but he co-stars in the Mormon story movie *BRIGHAM YOUNG—FRONTIERSMAN* (40), also with John Carradine, *SONG OF BERNADETTE* (43) and *KEYS OF THE KINGDOM* (44). The late Jeff Morrow is in *THE ROBE* (53) and *THE STORY OF RUTH* (60). The \$19.98 series also includes more widescreen biblical epics like *DEMETRIUS AND THE GLADIATORS* (54), *SODOM AND GOMORRAH* and *CLEOPATRA* (both 63), *THE BIBLE* (66) and *THE AGONY AND THE ECSTASY* (65). These movies are great for character actor spotting.

ELETE is a new company specializing in restoring horror classics. Remastered laser discs of *NIGHT OF THE LIVING DEAD*, *HORROR HOTEL* and *MANIAC* (see Lustig interview) are now available and they're planning similar upgraded versions of *TEXAS CHAINSAW MASSACRE* (with outtakes) and Bava's *BARON BLOOD* and *LISA AND THE DEVIL* then hopefully some Argento titles. Call (201) 989-4433.

More laser discs: Orion has released a

Roger Corman double bill of *MASQUE OF THE RED DEATH* with *THE RAVEN*. Image has released John Carpenter's great *ASSAULT ON PRECINCT 13*. Tobe Hooper's underrated *LIFEFORCE* (85) is available on laser disc now (MGM) and Voyager has released Polanski's classic *REPULSION* (65) with audio commentary by the director and Catherine Deneuve. The Roan Group has a restored *WHITE ZOMBIE* (32) and a letterboxed *SUDDENLY* (54) with Sinatra. Criterion has *THIS IS SPINAL TAP* on laser with deleted scenes.

We used to highly recommend Marshall Discount Video for mail order. Dave Marshall



**A WHITE-HOT
NIGHT OF
HATE!**

**ASSAULT ON
PRECINCT 13**

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has returned with GVM VIDEO, a similar one stop source for all types of releases and he now offers a wide range of laser discs too. Ask about his frequent detailed new release updates. Next time you think about calling us for video availability information call Dave (313) 379-0570 or write him at Box 124, Rockwood, MI 48173 instead.

We mentioned Sweet Magic's great looking prints of rare Euro horror movies. It turns out that all their titles are just dupes from the British *REDEMPTION* company. Redemption releases select rare and controversial uncut international video titles from silents to the 70s. They offer rare Franco, Rollin, Bava, Romero... and have even announced CDi versions of movies like *FLAVIA THE HERETIC* and *TENDER AND PERVERSE EMMANUEL* (playable on CDi players and PCs with a CD-ROM)! Jezebel is their (soft core) sex

movie label. Ask for a catalog. They're at Box 50, Stroud, Gloucs., GL6 8YG, England.

DARK DREAMS has some new releases for only \$13 (ppd). They include *WHITE TIGER* (23) and *THE UNKNOWN* (27) both by Tod Browning, *THE HITCH-HIKER* (53) by Ida Lupino and uncut versions of Franco's *SUCCUBUS* (68) and Bava's *LISA AND THE DEVIL* (73). 6228 Sand Point Way NE, Seattle, WA 98115.

MIDNIGHT VIDEO seems to have a good rep for selling good quality prints of (mostly) Euro horror titles. The ones we've seen look fine. Ask for their #14 catalog with whole sections on

Argento, Naschy, Franco, Fulci, Rollin, De Ossorio and both Bavas. 5010 Church Dr., Coplay, PA 18037.

MOORE VIDEO, the company that restored and released *DERANGED*, has released Richard Blackburn's *LEMORA* (73) to be followed by *THE BELL FROM HELL* (74), *NIGHT OF THE SORCERERS* (73) and *SATANIK* (69). Moore is at (804) 745-9785.

LUMIVISION has released the laser disc *ANIMATION LEGEND: WINSOR McCAY*, a 100 minute (partially tinted) compilation of classic early animation including *GERTIE THE DINOSAUR* and *LITTLE NEMO*. They also have a two disc Ed Wood release including *JAIL BAIT*, *PLAN 9* and *NIGHT OF THE GHOULS* plus the serious black cast movie *NOTHING BUT A MAN* (64) which features classic Motown hits. Call (800) 776-5864.

As usual the companies with the most *PSYCHOTRONIC* releases are *SINISTER* - (503) 773-6860, *VSOM* - (305) 279-9973, *SOMETHING WEIRD* - (206) 361-3759 and *CAPE COPY CENTER* - (508) 775-6500. If you're looking for a rare older tape, don't call us, call them or any of our other advertisers. These companies sell the rare, old, obscure, foreign and uncensored tapes your local video stores will never carry.

DARK CARNIVAL is a mail order business offering many magazines and fanzines (including this one) from around the world and select books and even collectable posters. To receive catalogs and supplements send 1.50£ (UK), 2.50£ (Europe), or \$5 (rest of the world). Steve Midwinter, 17 Cottage Beck Rd., Scunthorpe, South Humberside, DN16 1LQ, England.

Another zine distributor (also carrying PV)

is EXILE Magazine Distribution. They specialize in music zines from around the world. Lintruperstr. 39, 12305 Berlin, Germany. Fans of Japanese animation should check out the nicely illustrated RIGHT STUFF International catalog (\$1). They sell a wide variety of videos, laser discs, CDs and various Astro Boy items. Box 71309, Des Moines, IA 50325. If you're looking for collectable posters and lobby cards (of all types) you might want to try JOHN HAZELTON, 235 Horton Highway, Mineola, NY 11501. Ask about his detailed illustrated catalogs.

As usual, many excellent local film festivals and conventions deserve your support. You may still have time to check out Screams On Screen, a long running multi-media history of the horror movie exhibit at the NY Public Library For The Performing Arts (40 Lincoln Ctr. Plaza). It closes April 29. You also could check out the end of Manhattan's Film Forum's Michael Powell series. It ends with A MATTER OF LIFE AND DEATH, presented by Martin Scorsese (April 14-27). FASTER PUSSYCAT! KILL! KILL! has been packing the house at The Film Forum since January and Peter Jackson's incredible MEET THE FEEBLES finally had a U. S. premiere there in Feb. Call (212) 727-8110. The Famous Monsters Convention 2 is planned for May 26-28 at the Sheraton Universal, Universal City, CA (or Karloffornia as FJA calls it). Call (818) 764-9032. The North American Science Fiction Convention is planned for July 13-16 in Atlanta. Call (404) 925-0115.

The CRAMPS Ultra Twist video (Medicine label) is an S+M twist contest with Lux and Ivy in black vinyl and 60s footage of naked twisters in the background. An alternate version has 60s twisters in clothes.

PV



Vincent Price and Jane Asher shopping in London during a break from shooting MASQUE OF THE RED DEATH

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50s

STRIPTease MURDER CASE (SW, 50) D/S Hugh Prince, P Arthur Jarwood, Chauncey Olman

An offscreen narrator tells us all about 52nd St, "Sin Street" in NYC, then we see a series of strippers in a cabaret type club with couples at tables and a jazzy band. The show includes a comedian, a crooner and a belly dancer. Every once in a while we see bits of a minimal plot about Johnny the club owner being accused of killing a pencil-thin mustache blackmailer over the star singer. The narrator says "Johnny is what ya might call your leading man in this drama." Tall stripper Denise Darnell is the main attraction. The tame strip scenes could be PG today and the print is worn.

THE LOST CONTINENT (Fang, 51) D Sam Newfield, S Richard H. Landau, P Sigmund Neufeld

A search party climbs and climbs and climbs a taboo sacred mountain on a South Sea island to find a missing atomic rocket. It seems like they go around in circles for hours but finally see animated dinosaurs in the jungle at the top. Cesar Romero is the playboy Air Force Major star. The others are Hugh Beaumont, Whit Bissell, John Hoyt as a Russian who talks about concentration camps and Sid Melton (comic sergeant). They all smoke a lot. The female cast members (Hillary Brooke and Acquafredda) of this almost surreal all star Lippert cheapie have one scene each.

LONELY HEARTS BANDITS (50) D George Blair, S Gene Lewis

It's nowhere near as good, but this obscure Republic movie is based on the same actual events as THE HONEYMOON KILLERS (70). John Eldredge and Dorothy Patrick are two grifters who join forces, posing as brother and sister. He marries widows and they kill them for their money. With Ann Doran, William Schallert, Kathleen Freeman and Barbara Fuller. Eldredge had been in 40s horror movies including THE BLACK CAT and MAD DOCTOR OF MARKET STREET.

THE PUSHER (Shocktunes, 58) D Gene Milford, S Harold Robbins, P Gene Milford, Sidney Katz

This serious b/w NYC drug movie resembles the then popular NAKED CITY program and was shot on actual locations including Spanish Harlem and

Central Park. A gum-chewing police detective (Robert Lansing) is investigating the hanging of a Puerto Rican junkie. He's engaged to the blonde daughter (Kathy Carlyle) of the Lieutenant and she turns out to be a junkie herself. She has a cold turkey sequence ("Get me a fix!"). The killer horse pusher is named Gonzo. John Astin makes his film debut in one scene as a detective. U. A. released it in 1960.

WALT DISNEY WOULD NOT APPROVE

COLOR OF NIGHT (Hollywood, 94) D Richard Rush, S Matthew Chapman, Billy Ray, P Buzz Feitshans

Bruce Willis stars as a troubled NYC shrink who moves into the home of his best friend, an L.A. shrink (Scott Bakula) who was murdered. He takes over

his friend's group therapy sessions, sleeps with his girlfriend (Jane March from THE LOVER) and tries to figure out who the mystery killer is while being closely watched by a comical cop (Ruben Blades). March is the youngest looking lover of a middle aged man in an American movie in many years and this trashy, over the top, often funny feature has sex, nudity, gore, VERTIGO scenes and lots of nutty patients. Brad Dourif is an obsessive lawyer, Lance Henriksen is a cop whose family was killed, Kevin J. O'Connor is an artist, Lesley Ann Warren is the nympho and there's this odd young boy. Also with Jeff Corey, Shirley Knight and Kathleen Wilhoite. Music by Dominic Frontiere. Rush made AIP movies in the 60s. It was just over two hours long in theatres. The 15 mins. longer "director's cut" video includes scenes of Willis naked which had

been removed to avoid an NC 17 rating. The uncut tape was rated R anyway.

THE PUPPET MASTERS (Hollywood, 94) D Stuart Orme, S Ted Elliot, Terry Rossio, David S. Goyer, P Ralph Winter

(ROBERT A. HEINLEIN'S THE PUPPET MASTERS) Alien parasites take over humans in an adaptation of Robert Heinlein's 51 novel serialized in Galaxy magazine. It's much better than the somewhat similar BODY SNATCHERS remake (also 94) and uses simple old fashioned FX. Eric Thal stars as the son of Donald Sutherland, both with the Office of Scientific Intelligence. Everything takes place in Iowa (Des Moines locations were used) and Washington D. C. With Julie Warner as a scientist, Keith David, Will Patton,



STRIPTease MURDER CASE

Richard Belzer, Yaphet Kotto (Richard and Yaphet both star on TV's *HOMICIDE*), Marshall Bell and Andy Robinson. It was the first feature by a British director of rock videos and TV movies. A Buena Vista Hollywood release. *THE BRAIN EATERS* (58) was based on the same novel.

ITALY

JOURNEY BENEATH THE DESERT (Sinister, 61) D Edgar G. Ulmer, S Ugo Libertore, Remigio Del Grosso

Italy/France (*ANTINEA, L'AMONTE DELLA CITTA SEPOLTA*) A helicopter (an obvious toy in long shots) crashes during a storm in a restricted "atomic explosion area" of a desert and ends up in the underground city of Atlantis where the evil queen (Haya Harareet) in a sexy costume makes one of the visitors a mindless zombie slave. Jean Louis Trintignant is the hero star with Rod Fulton as a playboy after diamonds, Georges Riviere and Gian Maria Volonte as a helpful blonde Arab. With dream sequences, evil Arabs, a torture chamber, a snake dance, a slave revolt, machine gun battles and an A bomb explosion. This movie (released directly to TV in America) is crazy (and the washed out Technicolor print seems to be missing scenes). Frank Borzage started it (he died in 62) and was replaced by Ulmer.

LIGHTNING BOLT (Sinister, 65) D "Anthony Dawson"/Antonio Margheritti, P/S Alfonso Balcazar, S Jose Antonio de la Loma

Italy/Spain. (*OPERAZIONE GOLDMAN*) American Anthony Eisley (with dyed red hair) narrates and stars as a spy who goes undercover in Florida as a playboy to stop the sabotage of a NASA moon project. The villain with an underground city also owns a beer factory. The very 60s-look adventure features serial-type near-death scenes, suspended animation, lots of fights and explosions, obvious models and blurry stock footage. With Wandisa Leigh and Diana Lorys. A Woolner release in America.

MASCHEROLA MASCHERA DEL DEMONIO (Video Search, 90) D/S Lamberto Bava, S Andrea Piazzesi

Spain/Ger./France/Port. (*DEMONS 5*) Eight young skiers fall in a crevice and land in a hidden crypt where they become possessed. A blind white-haired priest is there and a seemingly normal couple (Debra Kinski from *PAGANINI* and Giovanni Guidelli) tries to survive. Promoted as a remake of his father's famous *BLACK SUNDAY* (or *MASK OF THE DEMON*) it's really one of Lamberto's *DEMON* series movies, complete with topless females chained up. I guess Eva Grimaldi as Anibas the witch has the Barbara Steele role. The sets, camera work and music (by Simon Boswell) are all top notch but the hateful teen characters are too much like from a *FRIDAY THE 13TH* movie. Director Michele Soavi is also in the cast. The subtitled tape was dubbed into Spanish.

RECENT NYC AREA

ADVENTURES OF EL FRENETICO AND GO GIRL (93) D/S Pat Bishow, S Jon Sanborne, P Owen Cooper

El Frenetico (Charles Pellegrino), a drunken masked Santo type and the kung fu fighting Go Girl (Francis Lee) battle the local Krazy Kakes snack food king (Jon Sanborne) when he kidnaps a lady reporter. He has a wax museum hideout, a henchwoman named Hilda, an assistant Gomar and snacks that turn consumers into zombies. The fun short film with bad on purpose dubbing reminds me of *SHOCK! SHOCK! SHOCK!* and has 60s style

instrumental music. Lance Lurie was the art director and created the monster head bugs. Bishow also made *SOUL TANTLER* (PV #13). Call (212) 388-2319 for Amusement Films info.

BURGLAR FROM HELL (Falcon, 93) D/S Chip Herman

A bunch of guys go to a rented house (in Rockaway Beach) for a vacation and some girls show up. A seance reanimates a big laughing zombie (Bryant Sohl) in a Kool shirt and most of them (and some gang members who show up) are killed. This ambitious shot on video feature has nightmares, a sex fantasy and a shower scene (featuring Nancy Felciano). It also has enough characters and character development for several movies. They have arguments, fights and racial discussions (some are black) before they die. The gore FX, makeup and sound are all bad and there's an obvious dummy, but I enjoyed it anyway. Barry Gaines stars with Angela Jackson as the medium girlfriend. The director works as a bus driver.

JACKER (Falcon, 93) D Benjamin Stansky, S Chip Herman

Mike (Phillip Herman) is a creepy young guy who eats cereal with his own blood, kidnaps and kills people and steals their cars. Jackson (Patric Jackson) is the black police detective after him, especially after his sister is killed. Nancy Felciano has a shower scene, a (toy) car is set on fire and one actor plays twins. Some of the same people appeared in *BURGLAR FROM HELL*. Write to 10300 Shore Front Pkwy, Rockaway Beach, N. Y. 11694 for info.

VAMPIRES AND OTHER STEREOTYPES (Brimstone, 92) P/D/S/ edit Kevin J. Lindenmuth

Three girls and a guy headed for a downtown party, two cops and a crooked businessman all find themselves in a loft that's actually - HELL! Corpses hang upside down, monsters try to get in, a crawling hand talks and there's a giant rat and a whole wall of laughing, taunting heads. One character says "Reanimated heads really piss me off!" Cast members are possessed or decapitated and Elvis and Jim Morrison make an appearance

(bad idea). This very silly, unrated low budget Manhattan feature borrows from *THE EVIL DEAD* but resembles an episode of the *MONSTERS* TV show. The FX range from mediocre to pretty imaginative and it only uses vampires as a punchline, but it's pretty funny once you get into it. Blonde Wendy Bednarz (also in *THERE'S NOTHING OUT THERE* - PV #15) plays Kirsten and William White is the young cop. With music by The Krypt. Write Lindenmuth (who also made *TWISTED TALES*) at 3 W. 102 #4B, NYC 10025.

SOME WESTERNS

LUST TO KILL (SW, 57) D Oliver Drake, S Sam Roecca, Thomas Hubbard, P A. R. Milton, Patrick Betz

Jim Davis is the kind-hearted marshal Clint in this obscure indy western. Allison Hayes helps one of the Holland Boys (Don Megowan) escape from jail. The scene of naked women swimming (shown from the back) made it exploitable in the 50s. It opens and closes with the biblical quotes that later became the Byrds song "Turn Turn Turn." Hayes was in *THE DISEMBODIED*, *THE UNEARTHLY* and *ZOMBIES OF MORA TAU* all released the same year. Drake later directed *THE MUMMY AND THE CURSE OF THE JACKAL*.

THE McMASTERS (Xenon, 70) D Alf Kjellin, S Harold Jacobson, P Monroe Saxson



EL FRENETICO & GO-GIRL

Brock Peters stars as Benjie, a former Union soldier (and former slave) who tries to return home and start a new life. Burl Ives gives him a ranch and a cattle-stealing Indian (David Carradine) gives him his sister (Nancy Kwan). Trouble comes from Jack Palance as a one-armed former slave owner and a sadistic racist (L.Q. Jones). I liked the realistic 19th Century western table manners (loud burps) and when Peters is inside a house surrounded by enemies it seems like a scene from NIGHT OF THE LIVING DEAD. With John Carradine as a preacher, R. G. Armstrong and Alan Vint. It was made by a Swedish director working for a British company in New Mexico. Two versions were reportedly released, one with less violence and a different ending. Peters was also in the Italian western ACES HIGH (68).

BLOODY TRAIL (Paragon, 72) P/D Richard Robinson, S Gale Robinson

(MONTEGO) Brad, an ex soldier from Virginia, hops a train and is beaten and robbed. A black woman who nurses him back to health turns out to be part of a group of renegade former slaves who have reverted to their tribal ways, complete with warrior makeup and spears. The ending is extremely stupid and it's all padded with actual Civil War era photos and tinted b/w battle footage from some other movie for flashbacks. Robert Mitchum's brother John and Ronnie Howard's dad Rance are convincing as lowlife con men on the train. It's a novel exploitation idea, but the (cut) video is pretty slow going and except for a few brief scenes, the sex, nudity and violence is absent. Louis Sher (THE STEWARDESSES) was the executive producer. Robinson also made the sex movie ADULTERY FOR FUN AND PROFIT (71).

70s

TANYA (SW, 76) P/D Nate Rodgers, S Charles Townsend
(SEX QUEEN OF THE SLA) Several 70s movies were based on the Patty Hearst kidnapping, but this one is probably the funniest and has the most sex. "Charlotte Kane" (Marie Andrews) is kidnapped by the "Symphonic Liberation Army." During one of her many enthusiastic (soft core) sex scenes (in an abandoned church) she thinks "I feel capable of maintaining my cool." A female SLA member tells one of the men "You're no different than the insect swine of the ruling class." A black woman with large breasts and a big afro is featured in several of the lesbian scenes. A picture of Marx hangs on the wall and there's a long haired TV reporter in b/w segments. The print of the Boxoffice Int. release is scratchy.

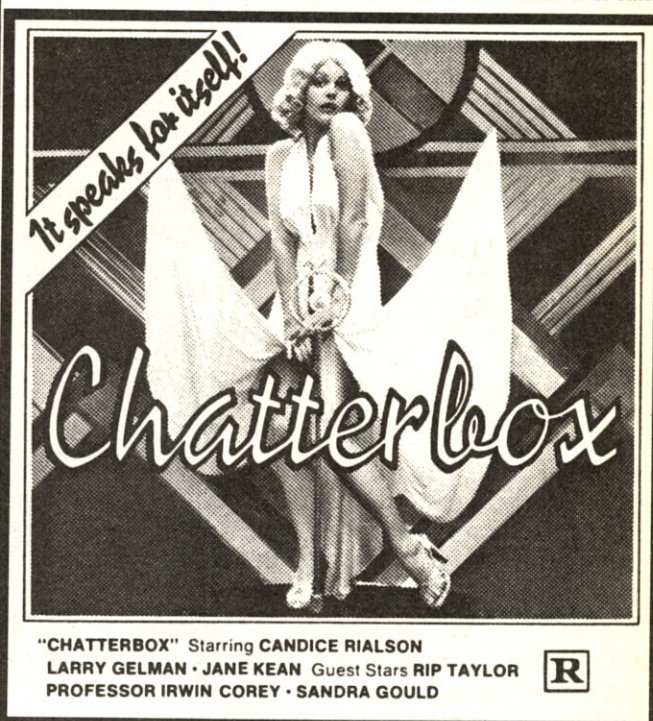
THUNDER COUNTY (Prism, 74) D/star Chris Robinson, P K. Gordon Murray

(WOMEN'S PRISON ESCAPE, CONVICT WOMEN, SWAMP FEVER) This starts out as a prison movie (complete with a lesbian warden), but four women escape and end up in the swamp with the filthy lecherous Beau and his pet gator. Meanwhile an undercover agent (Robinson, the star of STANLEY) and a three-man heroin smuggling gang led by Ted "Lurch" Cassidy show up after spending a lot of time in an air boat. Cassidy is pretty cool in a serious role as Cambini, a killer always in shades. Carol Lawson and "Onya Mark"

(the then wife of Alan Ormsby) co-star. Top-billed Mickey Rooney shows up for a few minutes as a slob store owner. Joseph Brenner released the PG-rated feature from Florida. It's a lot like Corman's SWAMP WOMEN (PV # 5). Robinson also made HEARTBREAK HOTEL (PV #7).

CHATTERBOX! (Vestron, 77) D Tom De Simone, S Mark Rosin, P Bruce Cohn Curtis

The inspiration for this A.I.P. release was probably a French porno film called PUSSYTALK (or an American one called ANGEL ABOVE, DEVIL BELOW). They all are about talking (and in this case singing) vaginas. Don't you miss the 70s? Candice Rialson (remembered for some Roger Corman drive in hits) works at a beauty parlor owned by Rip (WAYNE'S WORLD 2) Taylor. Her new voice gets her into trouble, talking back to a lesbian at work and her shrink. She goes on a TV show hosted by Prof. Irwin Corey, "sings" naked on stage, has a hit record ("Wang Dang Doodle"), goes on tour, stars in a musical with chicken men and makes the cover of Time.



CHATTERBOX features discos, a clip from that famous old "talking frog" cartoon and too many painfully bad gags for any sober viewer to endure. The new songs were written by Neil Sedaka (!). Also with Larry Gelman from the BOB NEWHART SHOW. De Simone made gay porno titles like GOOD HOT STUFF and several Linda Blair movies.

THE HOUSE THAT CRIED MURDER (Creature Features, 74) D/S Jean-Marie Pelissie, P/S John Grissmer

(THE BRIDE) The bride (soap opera star Robin Strasser) runs away after a violent fight with her cheating new husband (Arthur Roberts) during their elaborate wedding. He and his live-in girlfriend have nightmares. She sees a skull with a wedding dress and discovers a chicken head in bed. John Beal (star of THE VAMPIRE) has a good role as the bride's father. The disorienting, multi-surprise ending involves an axe and ghosts and the soundtrack features loud guitar blasts. It's a pretty interesting obscurity. Grissmer also made SCALPEL (77). Write to Box 7717, New Haven, CT 06519.

MOTHER (Video Search, 70) P/D/S Don Joslyn

(UP YOUR TEDDY BEAR) There's a minimal plot here about Julie Newmar ordering the huge childlike Skippy (Victor Buono) to convince the tiny lovesick Clyde (Wally Cox) to work for her toy company. This bizarre comedy resembles a bad nudie movie as Skippy sends one hooker after another to try and seduce Clyde. We also get endless fat gags involving Buono (who appears

in drag), Cox in fantasy sequences, following women, dancing, singing and yodeling, Newmar in a black bikini, Angelique Pettyjohn naked in a steamroom and many closeups of asses. With Claire Kelly, Thordis Brandt and Valora Noland. The music is by Quincy Jones. Cox, a longtime friend of Marlon Brando (and the voice of Underdog) died in '73. The R rated release was from Geneni, the same company that released Ted V. Mikels movies.

OLD STUFF

LOVE WANGA (SW, 35) P/D/S George Terwilliger

(OUANGA, CRIME OF VODOO) This rare roadshow horror movie "filmed entirely in the West Indies" (Haiti and Jamaica) was thought to be lost forever. The print is from Canada. A lot goes on in 56 minutes. Cleeley (Fred Washington), who owns a plantation on Paradise Island, is furious when her (white) plantation owner lover Adam returns from New York engaged to a white woman ("You belong with your kind"). Cleeley says "I'll show you what a black girl can do!" and uses voodoo to revive two bodies and have the fiancé (Marie Paxton) kidnapped. With a documentary intro, servants from Harlem dancing and gambling, voodoo ceremonies and Sheldon Leonard as a threatening evil overseer. The script was later reworked as DEVIL'S DAUGHTER (39—PV #6). Terwilliger had written scripts for D. W. Griffith. Washington (who died in '94) was in THE EMPEROR JONES (33), IMITATION OF LIFE (34) and was in movies with Duke Ellington.

THE THIRTEENTH CHAIR (29) D Tod Browning, S Elliot Clawson

Everything I ever read about this prepared me for the worst. The print I saw looked awful but was well worth watching. It's a murder mystery set in a British mansion in Calcutta. Bela Lugosi has a cool major role (and lots of dialog) as the clever Inspector Delzante who arrives, takes charge and manipulates the characters into revealing the real killer. Margaret Wycherly (a later Oscar nominee) is the real star though, as Madame LaGrange, a funny, sarcastic, complex Irish character brought in to conduct a spooky seance. Much is made of the price of the British class system. Nothing has much to do with India but killer Thuggee Cults are discussed. Conrad Nagel (LONDON AFTER MIDNIGHT) and Leila Hyams (ISLAND OF LOST SOULS) are the leads and Holmes Herbert is Sir Crosby. The MGM feature was Browning's first non-Chaney film since 1925. A silent version was also released and it was remade in 1937.

THE END OF THE WORLD (SW, 30/34) D/S Abel Gance, S Andre Lang, P Ivanoff

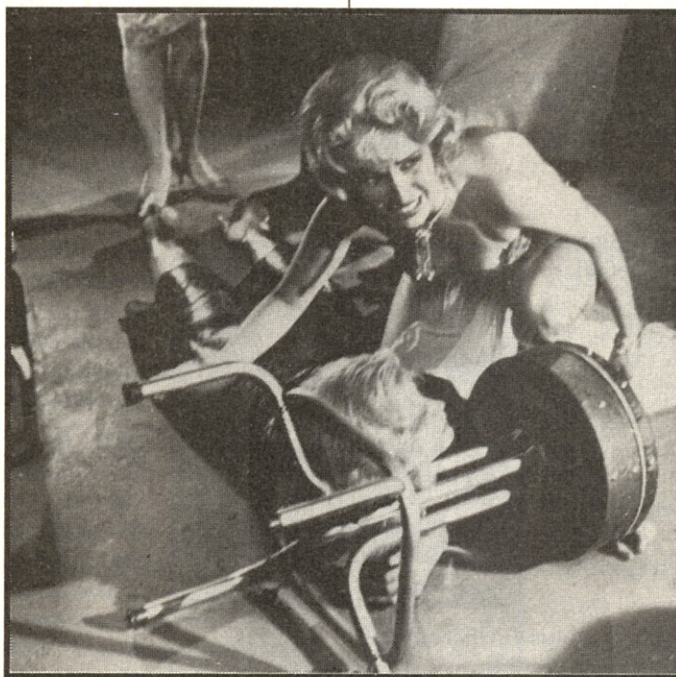
France. (LA FIN DU MONDE) Martial Novalic (Victor Francen, who later starred in Gance's J'ACCUSE) predicts a comet will destroy earth. He has an observatory and a large staff and arranges a meeting of scientists from various countries to plan a better future world. Meanwhile there's a stock market panic, martial law is declared and Novalic is charged with treason. The common man either prays a lot or panics while the filthy rich have drunken parties. In the end, not all is lost but we get to see creative montages of mass destruction. Gance's 105 minute 1930 epic was cut to only 54

minutes and played on the American roadshow circuit in 1934 as PARIS AFTER DARK. This is the condensed version, leaving out the main character of Novalic's Christ-like brother (played by Gance himself) and the more revealing orgy scenes. America was spared the nudity, serious politics and blasphemous crucifixion scene, but got to see a new long stage bound introduction (very much like the one used for the 1930 Dracula) by Dr. Clyde Fisher. This is a real rarity.

60s

NIGHT OF EVIL (Sinister, 62) P/D Richard Galbreath, S Louis Perino, P Lou Perry

Lisa Gaye stars as a high school cheerleader with foster parents who is raped (offscreen) then sent to a girls' camp. She later becomes Miss Colorado, helps hold up a liquor store, marries a hoodlum (William Campbell from DEMENTIA 13) and ends up on skid row. At least I think so (the end of the tape was missing). Earl Wilson narrates the obscure flashback-filled b/w Astor release (filmed in Fort Wayne, Indiana) and claims it's all true. Gaye was also in FACE OF TERROR and CASTLE OF EVIL.



NIGHT OF EVIL

STARK FEAR (Sinister, 61) P/D Ned Hockman, P/S Dwight V. Swain, P Joe E. Burke

Beverly Garland stars as a woman in Oklahoma City who discovers that her sneering abusive husband (Skip Homeier) is also a mother obsessed liar from a horrible small Oklahoma town. This b/w movie (shot in Norman and Lexington, OK) is filled with hateful, neurotic, scary, lecherous, drunken men. In one shocking scene, the husband watches while she's raped on his mother's grave. Meanwhile oblivious, poverty stricken Indians dance nearby. She eventually triumphs and falls for her widower oil man boss (Kenneth Tobey) the only really decent male character. The stars of this dreary soap opera with horror movie touches are all

good and probably enjoyed playing more serious roles than they usually were offered.

MISSION MARS (Unicorn, 68) D Nicholas Webster, S Michael St. Clair, P Everett Rosenthal

After a lot of time introducing three astronauts and their girlfriends, the men are sent to Mars where they discover a frozen Soviet astronaut and a talking orb. Darren McGavin stars with Nick Adams as a geologist who brings a pastrami sandwich on board. The instrumental rock music soundtrack (like a S.F. bar band) helps set it in the late 60s but the characters are more like the early 50s. With a nightmare sequence, NASA stock footage and an obvious model space ship. The story is by Aubrey Wisberg. It was the first feature filmed at Miami's Studio City Complex. Adams died (of a drug overdose) the year this was released by Allied Artists. Thanks to Robert L. Brown for sending it.

THE MINX (SW, 69) P/D/S Raymond Jacobs, P/S Herbert Jaffey

Three businesslike call girls hired by a power hungry NYC businessman (Robert Rodan) for a corporate party at a hunting lodge set up hidden

cameras. With long, tasteful, out of focus sex scenes (backed by music that starts out like Duane Eddy and ends up sounding like the Satanic Majesties LP), voyeurism and (offscreen) masturbation. It was the last feature for blonde 50s star Jan Sterling who has a small role as the wealthy but unloved wife. The music is by The Cyrkle ("Red Rubber Ball") who are seen playing in Harlow's discotheque wearing Sgt. Pepper uniforms. Cambist released this lame attempt at a "with it" movie. The video print is worn but it includes some good trailers.

THE CONFESSIONS OF TOM HARRIS (UAV, 66) D/cin. John Derek, D David Nelson, P/S/star Don Murray

(CHILDISH THINGS, TALE OF THE COCK) Murray (who narrates) is a no good alky Nam vet who tries amateur boxing in Vegas then takes a job collecting debts for gangsters. He rapes Linda Evans (offscreen), then follows her to her father's alcoholic sanctuary where he's cast as Judas at a last supper picnic. Eventually he's born again. The inspired cast includes David Brian, Logan Ramsey, Gary Clarke, future porno actress Angelique Pettyjohn, former teen star Rod Lauren (THE CRAWLING HAND) as himself and Gypsy Boots talking in rhyme. Evans, who was Derek's pre-Bo wife, gets a lot of closeups. Jonathan Haze was production manager and yes, the co-director is Ricky's brother. This Hollywood misfire was first released in 69 then again in 72. Murray was also in THE CROSS AND THE SWITCHBLADE (70) and other religious redemption features.

CLARKE

TERROR OF THE BLOODHUNTERS (Sinister, 62) P/D Jerry Warren, S Jacques LeCotier

Here's a mindless hour that only seems like four. Narrated flashbacks take us to Devil's Island where Duvall, an artist prisoner (Robert Clarke), tries to escape with the commanders daughter (Dorothy Haney) and some other guy. They mostly stand around in the dark and talk while we see lots of badly edited stock footage of a leopard and natives dancing. Repeating one short loop of native dialog over and over is pretty disorienting. So are the topless black women edited into scenes of white natives. This played with INVASION OF THE ANIMAL PEOPLE.

GIRL WITH AN ITCH (SW, 57) P/D Ronnie Ashcroft, S E. Shaylor Heats, Jay M. Kude, P/act Peter Perry Jr.

A sexy gold digging blonde (Kathy Marlow) in a very low cut dress and high heels shows up with an empty suitcase for some "fruit trampin" work and immediately comes between the orchard's owner (Robert Armstrong) and his son Orey (Robert Clarke). The theme song is about "that devil Mary Lou." With a roll in the hay, a cat fight in water, frequent harmonica solos and an earthquake. The enjoyable Howco feature was one of three Ashcroft movies Clarke starred in (THE ASTOUNDING SHE MONSTER is the best known). The roadshow Rarities video release is an excellent print.

JAPAN

KEIKO MASK (Video Search, 93) D Tomo Akiyama

A high school is run by a fascist costumed jester with an army, whose only opposition is Keiko Mask, a mysterious super heroine who wears a red hood and cape - but nothing else! The naked woman flies through the air and kills by landing on a bad guy and wrapping her legs around his face. The jester suspects all female teachers and students of being Keiko, so has them stripped and tied up for comparison. Much is made about typical Japanese movie censorship and the "fogging" of sexual organs. Oversized pink censor dots cover penises in a shower scene and a character who sees Keiko says "I can't function. She showed her vagina!." This action fantasy is funny, sexy and works as a social satire. I've never seen anything quite like it. Keiko is

played by "unknown." It must have been successful because Threat Video offers a tamer sequel KIEKO MASK 3 (as SUPER NAKED AND POWER PUSSY) without subtitles.

MY SOUL IS SLASHED (Video Search, 90) D Sunsake Kaneko, S Saka Kawamura

A businessman (Ken Ogaka) is killed in an arranged "accident" and is blamed for a business scandal. A year later he returns naked and confused to his family thanks to a transfusion of Dracula's blood. A vampire expert doctor (Narumi Yasuda) teaches him to float and he becomes a white-haired "Japanese version of a full fledged Dracula" and seeks revenge. With Hikari Ishida as his daughter and Eisi Aramoto (KING KONG ESCAPES) as the doctor's servant. The theme song is by Mylene Farmer. The subtitled Toho comic horror movie is by the director of LAST FRANKENSTEIN.

NAKED PURSUIT (SW, 68) D Toshio Okuwaki, S Shunichi Naho

Japan. (KUFUN) This arty subtitled b/w exploitation movie told in flashbacks has almost no dialog. It does have several (soft core) rape scenes and long scenes of a naked woman (Maki Oaki) running in the sand dunes. Also with footage of student riots and very strange music. The tape is letterboxed. When released in theatres (by Boxoffice Int.) there was a color sequence.

NOTORIOUS CONCUBINES (SW, 69) D Koji Takamatsu

Japan. If you want to see ancient Chinese history, a Japanese exploitation movie isn't the place to look. The confused story (supposedly based on The Golden Lotus) is told with flashbacks inside of flashbacks. It's about a

woman who seduces and poisons her way to the top and it shows nudity, women being tied up and whipped and an ear being cut off. Some scenes are optically censored. A (dubbed) Boxoffice Int. release. The tape is letterboxed. By the director of THE LOVE ROBOTS (65), also released in America.

EVIL DEAD TRAP (Video Search, 91) D Seishu Ikeda

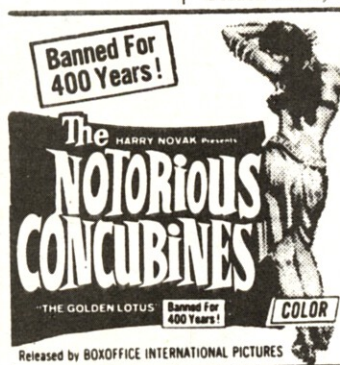
(SHIRYO NO WANA) The TV hostess star (Miyuki Ono) of Naomi's Late Night receives a snuff video in the mail. She and four young female co-workers and one guy go to what seems to be an abandoned former American

Army base to investigate and most of them (and a nearby rapist) are killed (decapitation, impalement...). The influence of Dario Argento is strong in this nearly plotless gore movie and the music even sounds like Goblin. The mystery killer listens to tapes of his mother's accusing voice (a PEEPING TOM touch). A few scenes are impressive, but there are way too many false scares. The letterboxed tape is subtitled. The real title means "Formation Of A Ghost." HIDEKI: EVIL DEAD TRAP II (93), directed by Isou Hashimoto, features a haunted female movie projectionist. EVIL DEAD TRAP 3 followed.

PHILIPPINES

ANGEL OF DESTRUCTION (New Horizons, 94) D/S Charles Phillip Moore, P Cirio H. Santiago

Maria Ford stars as a blonde martial arts expert cop and former stripper in Honolulu who takes over a murder case after her undercover private eye stepsister (Charlie Spradling) is killed. Jessica Mark plays a blonde lesbian stripper rock star who performs a topless S+M stage show with her female partner (Chandra). Both have silicone breasts and want to be "back on the cover of Rolling Stone." Her mob backer says he wants "More Peggy Lee and less Marquis De Sade." Meanwhile, a big scary, dead eyed mercenary psycho kills Oriental hookers. There's lots of mindless stuff to enjoy here including fights, shootings, explosions, crotch kicks, topless videos, severed fingers and Ford in stripper, topless kung fu and slo-mo sex scenes. Incredibly, it's a remake of the Don "The Dragon" Wilson movie BLACK BELT.



DEMONSTONE (Fries, 89) P/D Andrew Prowse, S John Trayne, David Phillips, Frederick Bailey, P Anthony I. Ginnane

(HEARTSTONE) Flashbacks show how the descendants of some bandits were cursed hundreds of years ago by a Chinese priest. An American reporter (Nancy Everhard) goes to an archeological dig but doesn't realize she's become possessed. Her eyes glow and the image goes negative when she kills and victims' hearts are "half eaten." A former captain called Andy Buck (Jan-Michael Vincent, who narrates) is blamed. This one has political intrigue, lots of battles, chases, machine gun fire and even spear and sword fighting. The location work is great. With Lee Erme as a foul mouthed Marine Major ("I support half the whores in Manila!") and Peter Brown.

60s ADULT

RUNAWAY GIRL (SW, 62/66) P/D Hamill Petroff, S Stewart Cohn

Stripper Lili St. Cyr (then in her 40s and looking great) stars in her last film as Louise, a sweet friendly stripper ("the hottest personality in the whole world"). She hides out working at a vineyard to get away from it all and falls for the owner (Jock Mahoney). The adopted son of Italians, he has a jealous girlfriend (Laurie Mitchell) and a troublemaking half brother (Ron Hagerthy, acting like Elisha Cook Jr.). Nothing is revealed during the lone tame strip show flashback, so when this b/w feature was re-released (at only 62 mins.) three new scenes were added to spice things up. Naked women spray shaving cream at each other during an outdoor shower and later swim underwater and there's another onstage stripper scene. Robert Shayne plays Louise's manager. Mahoney was also in Petroff's CALIFORNIA (63).

CENSORED (SW, 65) P/D Barry Mahon

A man (Sid Berry) who reminds me of Bud Abbott gives a long serious (and pretty factual) lecture about movie censorship. The various scenes he shows us that were cut from "art" and adult films were actually created for this b/w movie. If you like this kinda stuff, it's a brilliant concept, Mahon really knew how to photograph beautiful women and parts are downright surreal. He was also an equal opportunity employer (remember this was made in the early 60s). A black man portrays an artist and a black woman is the star of the outrageous nudist colony scenes (also in the SHAMELESS SHORTS comp - PV #16). Models pose naked, a naked woman talks on the phone and women strip down for life in a nudist colony. The most surprising scenes copy the then-new adults only "roughie" features. There's some bondage, a Nazi woman torturer and a hilarious H. G. Lewis type movie scene takeoff. When a guy cuts a woman's (obviously wood) leg off there's no blood! The (excellent) editing was by Byron Mabe.

THE LOVE CULT (SW, 66) D T. A. Dee, S Russel Fore

Eric the Great is a TV magician/hypnotist who decides to create a sex cult with the help of his supportive assistant/wife. He becomes Brother Eros and makes money from members in robes who chant "Love is all that counts" and have orgies at his house. Rape, jealousy, blackmail and murder result. The sex is

very tame or offscreen. The 65-min. b/w feature is narrated by a serious Rod Serling style voice.

MR. PETER'S PETS (SW, 62) P/D Dick Crane

A balding Irish guy orders "animal ambrosia" that magically turns him into various animals so he can watch women. A blonde takes a bubble bath (he's a cat), a woman sunbathes naked on a beach (he's a fish), three women strip on cliffs (he's a duck). Also with topless harem dancers. It's all silent color footage with narration and thinking out loud. Althea Currier (KISS ME QUICK) and Denise Daniels star. The 70 min. comedy is from Sonney Amusements.

MY THIRD WIFE GEORGE (SW, 69) P/D Harry Kerwin, S Wayne Rafferty, P Leroy Griffith

Ralph (Bill Kerwin aka Thomas Wood, who narrates) is a voyeur who lives with his mother in a mansion. After watching the oriental maid undress, he relates three flashbacks at a bar. He takes a sugarcube and has sex (still in his underwear) with three "virginal flower children" in their "kooky pad." The other stories involve a guy in a gorilla suit and pictures taken for a divorce. B/W features were a rarity by 69. This one was made in Florida. With Jeri Winters and Doug Hobart in drag.

SOUTH AFRICA

THE JACKALS (Rawhide, 67) P/D Robert D. Webb, S Lamar Trotti, Harold Medford

Five bandits in the late 1800s wastelands of Transvaal discover a ghost town and Opa, an eccentric old gold prospector (Vincent Price) living nearby with his angry gun-toting blonde daughter (Dana Ivarson). She eventually falls for the gang's leader (Robert Gunner) and the Shanga tribe shows up at the end. Price is the main attraction. He's very good in a rare serious 60s non-horror role, but sometimes seems like a laughing Andy Griffith. It's based on a book by W. R. Burnett (HIGH SIERRA) which was based on Shakespeare's The Tempest (so was FORBIDDEN PLANET).

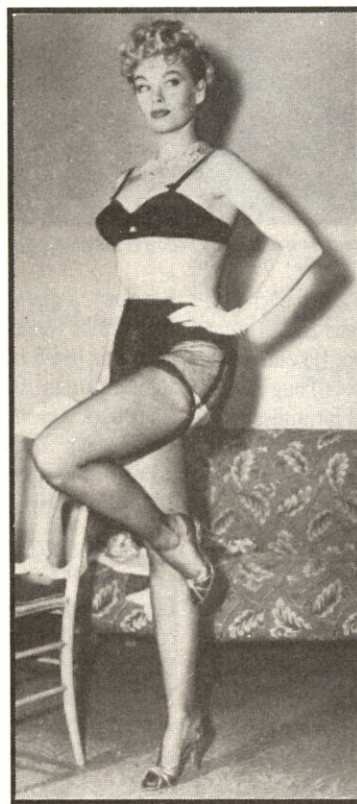
WOMAN OF DESIRE (Vidmark, 93) D/S Robert Ginty, P Danny Learner

Jeff Fahey is arrested for murder on a Caribbean island (with lots of American flags). His on/off flashbacks reveal that he was captain of a yacht owned by the millionaire Ashby twins (both played by Steven Bauer) and had an affair with the wife of one of them, "one of America's top models" (Bo Derek). Robert Mitchum (pretty good considering) is his defense attorney. In court, Bo (who has one good sex scene on a Harley) has her own flashbacks. Her voiceover tries to explain it all at the end. With a ridiculous scene featuring clowns and mimes. The R or unrated tape was shot around Johannesburg.

ENEMY UNSEEN (AIP, 91) P/D Elmo De Witt, S/act Greg Latter, P Desiree

Markgraaf

Vernon Wells and a multi-racial mercenary group save Roxy (Angela O'Neill), the daughter of a wealthy American industrialist, from a black tribe that worships crocodiles. They sacrifice women to the crocs and have subtitles when they talk. Most of the time is spent on a sub APOCALYPSE NOW style river journey. With Stack Pierce and Ken Gampu.



MY TALE IS HOT
RUNAWAY GIRL (Lili St. Cyr)

LETHAL WOMAN (Vid America, 88) D Christian Marnham, S Michael Olson, Gabe Ellis, P John Kaire

(THE MOST DANGEROUS WOMAN ALIVE) In a flashback, a "super" lady soldier (Merete Van Kamp) in Florida is the victim of an Army cover-up after she's raped by a colonel. Her rapists are lured to a fantasy island for an "erotic vacation," where she and other women wait for revenge with their crossbows. After a big feast, the men are let loose in the woods and it's MOST DANGEROUS GAME time again. Topless women writhe by a fire while a man's head sits on a pole. More heads hang in a room. Shannon Tweed co-stars and there are nude scenes, more flashbacks, a midget and some laughable dialog.

RECENT

CHAINS OF GOLD (Academy, 92) D Rod Holcomb, S John Petz, Linda Favila, P Jonathan D. Krane

John Travolta is a Miami-area social worker who goes beyond the call of duty to save a kid named Carlos (Benjamin Bratt). Gangs use kids to work their drug factory, put them in suspended cages and kill the defectors. Travolta (who co-wrote this) falls down the side of a building, is kidnaped, shot at and thrown in an alligator pit. His ex wife (Marilu Henner) is a gang lawyer and Bernie Casey and Hector Elizondo are cops. Also with Joey Lawrence and Conchata Ferrell.

TICKS (Republic, 93) D Tony Randel, S Brent V. Friedman, P Jack F. Murphy

(INFESTED) Tyler (Seth Green) is sent to a camp for troubled kids. Fertilizers used by redneck marijuana farmers cause blood sucking ticks. Their bite numbs the victim and causes hallucinations. They also enter bodies and cause mutations. With Rosalind Allen, Ami Dolenz as a rich bitch girl, Alfonso Ribeiro (from FRESH PRINCE OF BEL AIR) and Peter Scolari. Clint Howard is a pot grower who mutates and his father Rance Howard is the sheriff. Doug Beswick created the (mechanical and stop motion) bug FX and Brian Yuzna was the executive producer. It was planned for a theatrical release, but was (wisely) sent direct to video. Not to be confused with the similar recent movies SKEETER or MOSQUITO.

WALLS IN THE CITY (Provisional, 94) P/D/S/cin/ed Jim Sikora, S Chris Sims, P Tamara Willis

One woman (Paula Killen) is featured in three interlocking stories of down and-out-on-the-edge characters in Chicago. Most of them drink a lot and the sex scene is the kind that features the guy's hairy butt. It's 70 mins. long and has scenes from POINT BLANK. "Liar Liar" and Johnny Cash's "Home Of The Blues" are on the soundtrack (Skin Graft Records). Tom Fitzpatrick and Bill Cusack co-star. The middle part (based on Bukowski) was previously on the SMALL GAUGE SHOTGUN comp (PV #13), Box 476750, Chicago, Ill 60647.

BLACK HEART (94) D/S/cine/edit Jim Exton

Two young guys hunt for a blood drinking serial rapist murderer (Don McCarrens, a security guard in real life) who does his thing in graveyards and lives in a van. A young woman (Shelli Wallace) invites the homeless killer in a home and more deaths result. The slow-moving movie (filmed in Memphis) has characters washing their faces, shaving and just sitting around for long stretches of time and Wallace (who has large breasts) takes a shower. The original punk music is instrumentals and songs. Write to 200 Seven Oaks Rd., #20-A, Durham, NC. 27704.

JUGULAR WINE (Pagan, 93) P/D/S/edit Blair Murphy

A young anthropologist (Shaun Irons) narrates his journey. He was bitten by a female vampire on a ship in Alaska then traveled around while slowly changing ("Even the very air hurts"), searching for answers. The ambitious arty feature was filmed on location (in Philadelphia, New Orleans, L.A. and even Alaska) and features brief flashbacks, b/w and sped up segments, lite rock, some nudity, a heart being eaten and some excellent drug like freak out scenes. Also with Monica Packer, Lisa Malkiewicz, Aki Aleong, Henry Rollins (he says 3 words), Stan Lee, NOSFERATU clips and a black dwarf. The director grew up in his family's New Jersey funeral home. Write to 1801 Lincoln Blvd. #266, Venice, CA 90291.

MOTHER'S BOYS (Miramax, 93) D Yves Simoneau, S Barry Schneider, Richard Hawley, P Jack E. Freedman

Jude (Jamie Lee Curtis), a mom who had run off, returns after three years determined to get her husband and three sons back. She uses lies and emotional blackmail and nearly kills all of them in the process. She lets her 12 year old son (Luke Edwards) drive a car and see her naked. It was the first horror role for Curtis since HALLOWEEN II and ROAD GAMES back in '81. With Joanne Whalley-Kilmer as the school teacher her husband (Peter Gallagher) now loves, Vanessa Redgrave as the rich grandmother who knows what a psycho her daughter is and Joss Ackland. Based on a novel by Bernard Taylor.

STONED AGE (Vidmark, 93) D/S James Melkonian, S Rich Wilkes, P Neal Moriz, David Heyman

This is like a cruder, ruder DAZED AND CONFUSED with more about trying to get high and laid than alienation and character development. It's pretty damned funny though. Joe (Michael

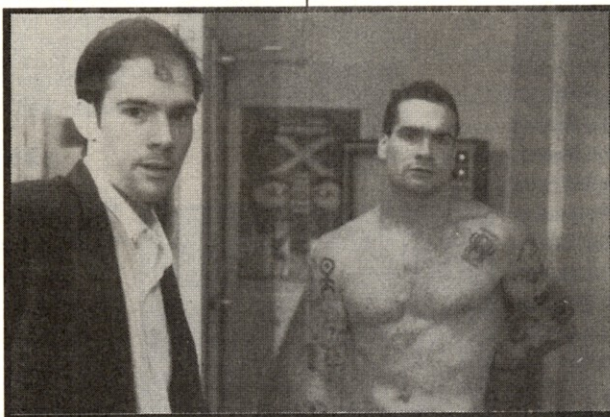
Kopelow), a guy with long red hair, hangs out with his violent, asshole friend Hubs (Bradford Tatum) as they cruise, cop and crash a party at a California beach home. Blonde China Kantner is Lanie the dream girl and Renee Allman is her friend. All four leads are good and the all 70s soundtrack is great. Black Sabbath's "Paranoid" is the theme song and Blue Oyster Cult's "Don't Fear The Reaper" is important to the plot. BOC even appears in a concert flashback and an after the credits gag scene. With a 2001 parody, some Screaming Mad George FX and Frankie Avalon.

SILENCE OF THE HAMS (Cabin Fever, 93) P/D/S/star Ezio Greggio, P Julie Corman

Despite the title, this is a very silly but sometimes funny take off of PSYCHO, complete with Martin Balsam (reprising his detective role) and with Dom DeLuise added as the Lector character. Italian comic Ezio Greggio is the Norman character who narrates after his death, Shelley Winters is his mother and Joanna Pacula and Charlene Tilton are the sisters. Billy Zane has more time as an FBI agent, but you'll want to see it for the guest stars including Larry Storch and Stuart Pankin (FBI agents), Phyllis Diller and Bubba Smith (real estate workers) John Astin, Rip Taylor, Eddie Deezen, Erwin Keyes plus Mel Brooks, John Landis, Joe Dante, John Carpenter and I think some I missed. Also with Cleveland jokes, Bush and Hillary Clinton look-a-likes and a black dwarf.

PROJECT: METALBEAST (Prism, 94) D/S Alessandro De Gaetano, S Timothy E. Sabo, P Frank Hildebrand

Here's another silly monster in a building movie. In Budapest in 1974, an American secret agent injects himself with the blood of a werewolf. The laughable result looks like a man in a gorilla suit with a wolf head. His body is



Shaun Irons and Henry Rollins in JUGULAR WINE

put in suspended animation then brought back 20 years later by a bad guy Colonel (Barry Bostwick). Bloody, painful synthetic skin surgery turns the wereman into what looks like Predator and it eventually stalks two women (Kim Delaney and Musetta Vander) with a bazooka in scenes that copy ALIEN. John Carl Buechler created the FX and Kane Hodder plays the monster. I wonder is the director is the same DeGaetano who made HAUNTED (PV #16)?

MASTER DEMON (91) D/S Samuel Oldham, D Art Camacho, P/star Eric Lee

A kung fu expert (Lee), a lowly private eye (Steve Nave, who narrates) and a cop (Sid Campbell) battle evil forces for a stolen talisman (a hand) in and around Hollywood. The bald demon (Gerard Okamura) conjures up a muscle bound killer in leather with teased hair called Medusa (Kay Baxter Young, who died in 88). The best gag is when she hits a building and it collapses. The low-budget comic martial arts fantasy also includes Ava Cadell and WWFs "The Viking." The make-up (including a face being ripped off) is by Rodd Matsui. Oldham (who also co-directed DARK ROMANCES - PV #4 and ZOMBIE PARTY - PV #10) is at 468 N. Camden Dr., Beverly Hills, CA. 90210.

THE PRESENCE (Vidmark, 92) D Tommy Lee Wallace, S William Bleich, P Ted Swanson

(DANGER ISLAND) A plane with nine adults and three kids crash lands on an island with an empty house with a large research lab. One guy mutates into what looks like The Monster From Piedras Blancas and Gary Graham (from ALIEN NATION) becomes a friendly monster. The stellar cast includes Kathy Ireland as a model, former TV Tarzan Joe Lara, June Lockhart (she narrates), Richard Beymer and Eddie Velez. The FX are by Fantasy 2 and Gene Warren. The NBC TV production (filmed in Hawaii) seems to be a pilot film since the cast is still on the island at the end.

MERLIN (Hemdale, 92) P/D Paul Hunt, S Nick McCarty, P Peter Collins

(OCTOBER 32ND) A reporter (Nadia Cameron) discovers that she's the reincarnation of the lost love of a medieval knight (Peter Phelps). The confusing PG 13 romantic action fantasy jumps from ancient times to an 1800s western town to present day S. F. and features people with bows and arrows fighting people with machine guns. James Hong is a magician who protects her and Richard Lynch is the evil Pendragon. Desmond Llewelyn (Q in Bond films) has one scene as an astrologer. Shot (by Gary Graver who also directed additional sequences) in Bratislava, Czechoslovakia.

THE DARK HALF (Orion, 91) D/S George Romero, P Declan Baldwin

Timothy Hutton stars as a writer using the pseudonym George Stark for his best selling slasher novels. When he's blackmailed, his alter ego emerges and kills with a razor. The writer is blamed for the killings and his wife (Amy Madigan) and a local sheriff (Michael Rooker) try to help clear him. Hutton's characters are obviously inspired by Steven King and (an evil) Elvis. The 50s JD look Stark wears all black and whistles "Are You Lonesome Tonight?" Twins are important to the plot. With Julie Harris as a helpful pipe smoking professor, Robert Joy as a blackmailer, Rutanya Alda as the publisher, Royal Dano (in his last role) as a grave digger and "4,500" soul transferring sparrows. It's based on King's 89 book set in Maine (but was shot around Pittsburgh). Romero's best feature in years is (as usual) too long at 122 minutes. The Orion release was delayed until 93. The soundtrack is by Christopher Young.

SORCERESS (Triboro, 94) D Jim Wynorski, S Mark Thomas McGee, P Fred Olen Ray

In this senseless erotic horror movie, a lawyer (Larry Poindexter) accidentally kills his wife (Julie Strain who overdid it with the silicone), who was a witch. Meanwhile, Linda Blair (also a witch) helps her crippled lawyer husband (a zombie-like Edward Albert) and seeks revenge. She makes a woman named Carol (Rochelle Swanson) imagine herself in a lesbian three-way. Swanson is the real star and the main attraction in several hot sex scenes. This is typically filled with flashbacks, nightmares, dreams inside of dreams and a shower scene. Also with Tony Naples, Kristina DuCati, Michael Parks (gardener) and William Marshall (runs law firm). R or unrated. Wynorski also wrote a 1982 movie of the same name.

LIPSTICK CAMERA (Triboro, 93) D/S Mike Bonifer, S L. G. Weaver, P Victoria Maxwell

A cute innocent looking pushy girl (Ele Keats) wants to work in TV news. She borrows a tiny camera from her frustrated video nut friend (bearded Corey Feldman) and obtains incriminating photos that killer "former East German Stasi spies" Terry O'Quinn and Sandahl Bergman are after. With Brian Wimmer as a cameraman, Richard Portnow and Charlotte Lewis. Billed as an "erotic thriller," it has no nudity, but Keats is very good.

MAN'S BEST FRIEND (New Line, 93) D/S John Lafia, P Bob Engelman

Lance Henriksen creates a DNA altered killer dog called Max. Ally Sheedy is a San Remo TV reporter who steals the animal from a lab to save it but Max kills and buries a mailman, swallows a cat whole and pisses acid. Real and mechanical dogs were used and some of the FX

(by Kevin Yagher) are pretty good. The problem is that the killings are offscreen and the lite comic music helps take away any suspense. Also with William Sanderson. By the director of CHILD'S PLAY 2.

MELANIE GRIFFITH'S SISTER

FAST FOOD (Fries, 89) P/D Michael A. Simpson, S Clark Brandon, Lanny Horn, P Stan Wakefield

Tracy Griffith (Melanie's red haired half sister) stars as Sam, a cute tomboy who owns a gas station turned burger stand. Jim (Ernest) Varney is corrupt fast food tycoon Wrangler Bob who wants the business for himself at any cost. Formula 9, an aphrodisiac, is added to the burger sauce-making business boom while customers get turned on. There isn't much sex in the PG-13 teen comedy, but it's dumb fun. Too many characters say things like "I'm History" and "Read My Lips" though. Traci Lords guest stars as Dixie Love, Kevin McCarthy is a judge and Pamela Springsteen and Michael J. Pollard (both also in the director's SLEEPAWAY CAMP 3) have roles.

SKEETER (New Line, 93) D Clark Brandon, S Lanny Horn, P James Glenn Dudelson

Toxic waste in a southwestern mine causes giant killer mosquitos. Tracy Griffith stars with Jim Youngs as her deputy boyfriend. This movie has mosquito POV shots, BIRDS style swarm attacks, some sex and lots of plot and characters. With Michael J. Pollard as a local nut who talks in rhyme, Charles Napier as the corrupt sheriff, Jay Robinson as a creepy land developer and William Sanderson as a geologist. George "Buck" Flower relates an out-of-place flashback. Also with Sarah Douglas, Richard Herd and John Goff. Don (ILSA) Edmunds was the executive in charge of production.



MAN'S BEST FRIEND

THE EROTIC FRED OLEN RAY

MIND TWISTER (AIP, 92) D Fred Olen Ray, S Mark McGee, P/act Luigi Cingolani

This senseless "erotic thriller" was a sad way for Telly Savalas to end his long career. He's a police Lt. that hears far too many jokes about how old he is. Female patients of a swinger shrink (Gary Hudson) are being killed. To help catch the killers, a blonde would-be actress named Heather (top billed Suzanne Slater) agrees to be videotaped making love to Hudson's Tura Satana look wife (Erika Nann, who is featured in several sex scenes) but eventually stops and says "My mind is expanded as far as it will go." With Angel Ashley as a blonde cop, Maria Ford, Nels Van Patten and bits by Richard Roundtree, Robert Quarry, Paula Raymond (BEAST FROM 20,000 FATHOMS), director Ray and John Blythe Barrymore as a pizza boy. Gary Graver was the cinematographer. R or unrated tapes are available. I saw the R. The latest movie released with Savalas is BACK FIRE!

POSSESSED BY THE NIGHT (Vision, 94) D/S Fred Olen Ray, S Mark Thomas McGee, P Alan Amiel

Shannon Tweed becomes the live in typist for a horror novelist (Ted Prior) and his wife (Sandahl Bergman). A "cursed jar" from Chinatown possesses characters and causes nightmares, sex and murder. In one scene, Tweed forces the couple to fuck while she masturbates with a gun. This is followed by an (off screen) threesome. A needless subplot involves Chad McQueen as a collector for Henry Silva ("I love bimbos!") and publishing espionage. The bizarre casting includes Frank Sivero (from THE GOODFELLAS), who is pretty funny as Murray the agent, the return of Turhan Bey (!) and Kato Kaelin (of O.J. Simpson trial fame) as a waiter working alongside the director.

INNER SANCTUM 2 (Col., 94) D/S Fred Olen Ray, S Steve Armogida, P Alan Amiel

In-between nightmares, hallucinations, nightmares inside of nightmares and sex scenes there's some kind of plot here about Michael Nouri coming to stay with his late brother-in-law's traumatized wife (Sandahl Bergman) and people being decapitated. Blonde Jennifer Reed (replacing Tanya Roberts as the nurse from the first movie) is the main visual attraction in and out of her mini-skirt. Bergman dances in a graveyard with her dead husband (Kato Kaelin in ghoul makeup) and there's a sex with a rotting corpse scene. With David Warner (doctor), Joe Estevez (cop), Robert Quarry (lawyer), Suzanne Ager, John Blythe Barrymore and Margaux Hemingway lingering from INNER SANCTUM. This was the unrated version.

INDIA

NIGHTMARE IN RED CHINA (SW, 4-?)

India. An American distributor took an Indian movie (filmed in English) about the civil war in China and spiced it up with some new scenes. After a bomb explosion footage and some narration about the end of WWII, we meet a friendly heroic Indian doctor who is sent to China to aid the (anti-Communist) guerrillas there. His young assistant turns out to be a girl in disguise and they fall in love. Being an Indian feature, the story stops for traditional musical and dance sequences! Ambitious sets and miniatures are used along with impressive location work. Most of the Chinese characters are unconvincingly played by Indian actors (American movies cast actors the same way). It's all pretty interesting on many levels - even without the crude added "flashbacks" of Russian commie doctors doing germ warfare experiments and soldiers raping a nurse and bayonetting a priest! There are no credits.

PV

HEY YOU!

Thanks to the people who have paid up recently.

Small rooms with bars are waiting for these guys. Worst first: SCOTT MEANS (Dallas). MICHAEL NORMAN/ DETROIT DIST. (Southfield, MI). ALAN HALE/IMPORT HORROR (VA). MIKE FLORES (Chic.). SEMAPHORE (Holland). IGNATO - formally NEET STUFF, TWONKY VIDEO & QUALITY COMICS (Somerville, N.J.). GEORGE MARCHMAN (Atlanta). CHRIS DUFFY/ GRAPHIX MAIL ORDER (Makanda, Ill).

Mid range offenders: VINTAGE VINYL (Ford, N.J.). DEPLASTICOS DISCOS (Valencia, Sp.). CARGO (Canada). OCEAN STATE VIDEO (Prov., RI). BIG AND TALL (L.A.). HOWLING FROG (?). MONDO (Carboro, NC), STEVE POSTAL (Bostwick, FL)

Minor offenders, but they still owe us \$! : STYX INT. (Winnepeg). APPLAUSE (NYC). WEB OF SOUND (Lancaster, PA). NUTTY BROTHERS (Little Rock, AR). BLUE CHIPS VIDEO - formally RARE BIRD, CONNOISSEUR, INFORMED (NYC).

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RARE MIRRORS 45!



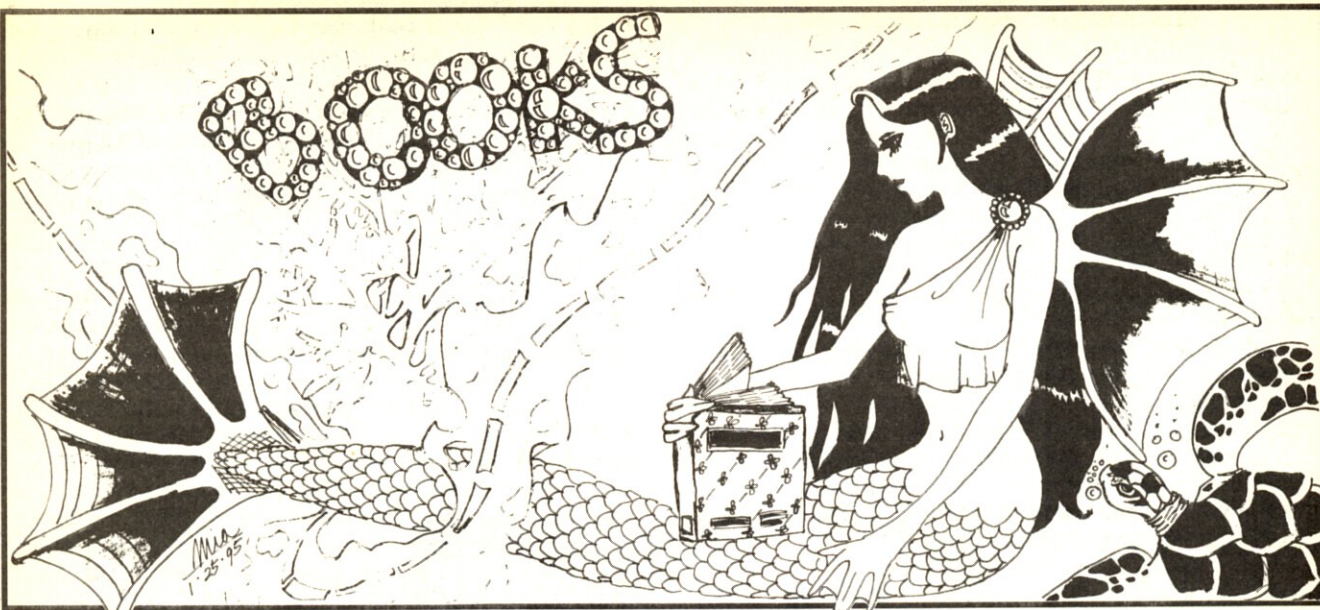
"Shirley" b/w "She Smiled Wild" (Hearthan 105). 9 minutes of pre-punk (75) Velvet Underground influenced Cleveland music released on Pere Ubu's Hearthan label! Not a bootleg or repressing! These records were discovered in a secret waterproof vault under Lake Erie!

Read about Mirrors in FROM THE VELVETS TO THE VOIDOIDS (Penguin) by Clinton Heylin and ENGLAND'S DREAMING (St. Martins) by Jon Savage.

Mirrors were band founders Jamie Klimek and Jim Crook plus Paul Marotta (keyboards), bass players Craig Bell (Rocket From The Tombs) or Jim Jones (Pere Ubu) and Michael J. Weldon (minimal drums).

Singles are \$7. With Original Picture Sleeve (limited supply) - \$30.00.

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FEARING IN THE DARK - THE VAL LEWTON CAREER (McFarland, \$45) Edmund G. Bansak

Despite the awkward title, this is an excellent book which could have been subtitled "A New History Of The Horror Film." Bansak (a Mass. high school English teacher) has a mission and it's to convince you that 100s of horror (and film noir) features have copied everything that Vladimir Ivan Leventon achieved as a hands-on producer in his short lived career (14 films). Bansak believes that Lewton is up there with Hitchcock or Lang instead of being just a great B movie maker. The nearly 600 pg. illustrated book includes whole chapters on Robert Wise, Mark Robson and Jacques Tourneur, each Lewton production, and covers every possible title that influenced or was influenced by one complex immigrant from Yalta, Ukraine who only lived to the age of 46. Recommended! See address below.

IMMORAL TALES (Primitive, £15.95) Cathal Tohill, Peter Tombs

This is similar to the two Shock Xpress books (from Titan) but centers on European sex and horror movies (56-84). Extensively researched detailed chapters cover the careers of Jesus Franco and Jose Larraz (Spain), Jean Rollin and Alain Robbe-Grillet (France), Walerian Borowczyk (Poland) and Jose Benazeref, a sex movie director born in Casablanca. Most of these movies were never released in America or only in censored versions in order to protect the New World from all the Euro decadence, nudity, blood (and sometimes blasphemy and politics). It's a hefty 272 pgs. with a color section, lots of great illos, filmographies, footnotes, an index and other chapters covering earlier films and whole countries. Very impressive - and it was self published! Write to 42 Heusham Rd. London N15 6HL or wait until the planned U.S. release (from St. Martin's).

FILMMAKING ON THE FRINGE: THE GOOD, THE BAD AND THE DEVIANT DIRECTORS (Citadel, \$18.95) Maitland McDonagh

Chapters cover the entire careers of 15 directors who are all interviewed. Some are: Paul Bartel, Joe Dante, Stuart Gordon, Frank Henenlotter, Sam Raimi and Jim Wynorski. You may have read interviews with some of these guys before but they never answered such interesting questions. The director I knew the least about is Bill Condon (CANDYMAN II) who wrote the screenplays for STRANGE BEHAVIOR and STRANGE INVADERS. A lengthy back section has info about and revealing filmographies of dozens of current exploitation directors. Recommended! McDonagh is the author of the Argento book Broken Mirrors, Broken Minds.



GOLDMINE'S CELEBRITY VOCALS (Lofman, \$16.95) Ron Lofman

This is my favorite reference book so far this year. Lofman took 15,000 actors (most not known for being singers) and celebrities and catalogued, in detail, every LP and 45 that they sang on. You won't find many hits here, but you should know more about the singing careers of Jack Webb, Ed McMahon, Ultra Violet, Lynda Carter, Kristy McNichol, Willie Mays, Divine, David Koresh and George Wallace. The many LP and 45 cover illos are great too. 700 E. State St., Iola, WI 54990.

BETTY PAGE CONFIDENTIAL (St. Martin's, \$13.95)

This book is nearly all vintage b/w Betty photos taken by famous glamour photographer Bunny Yeager. See Betty naked or in bikinis or underwear, wearing a cat suit, posing on beaches, in studios, on boats and at an amusement park (where she drives dodge-em cars!). Also with some of those once illegal bondage photos, an informative intro by Buck Henry and a list of all Betty film and magazine appearances. While other Page books and publications are hard to find, too expensive or out of print, this is a new mass market book. If it's still hard to find in your repressed area see page - for order info and discover why so many people are still wild about a (part Cherokee) high school teacher turned model from

Tennessee who retired 35 years ago.

ESSENTIAL GUIDE TO HONG KONG MOVIES (Eastern Heroes, £12.95) by Rick Baker and Toby Russell

"Over 500" movies are reviewed with credits, ratings and lots of photos. It's all divided into sections: Modern Day Action, Heroic Bloodshed, Erotic/Fantasy/Horror and Kung Fu/Swordplay (nearly half the 300+ pg. book). The Asian Trash Cinema Book (PV #18) covers some of the same material, but this is the only book I know of to seriously try to chronicle 70s martial arts movies. There's also a picture directory to personalities. Box 409, London, SE18 3DW, England.

THE ILLUSTRATED PRICE GUIDE TO CULT MAGAZINES (1945-1969) (Shake, \$14.95) Alan Betrock

Collectable scandal magazines from Action and Actual Confessions to Your Tab Hunter and Zest are listed with publishing info and current values. Over 500 sexy, funny or just outrageous magazine covers are reproduced on the 156 pgs. and there are plenty of celebs here like Marilyn, Mamie, Jayne, Zsa Zsa, Betty Page, James Dean and Liberace. See pg. — for order info (and also notice that Betrock's much requested Pinup Mania is back in print).

THE ILLUSTRATED FRANKENSTEIN MOVIE GUIDE (Titan, £9.99) Stephen Jones.

This is exactly like Jones' Vampire Movie Guide (PV #15) and his Dinosaur Movie Guide but he had to stretch a bit (any movie about cloning or creating monsters is included) to fill a whole book this time. Still, it's informative and has lots of great (often full color) illos. Also with TV show episodes and a surprising number of porno titles. **BEHIND THE MASK—THE SECRETS OF HOLLYWOOD'S MOVIE MAKERS** also from Titan (and by Mark Salisbury and Alan Hedgecock) centers on the careers of Rick Baker, Dick Smith, Rob Bottin, Stan Winston and Steve Johnson. Their complete filmographies turn up some surprise credits. Titan is at 42-44 Dolben St., London SE1, OUP, England.

THE FEARMAKERS (St. Martin's, \$14.95) and THE SLEAZE MERCHANTS (St. Martin's, \$16.95) John McCarty. Fearmakers covers the careers of 20 directors from the silent days (Tod Browning, Roland West and Benjamin Christensen) up to David Cronenberg and Stuart Gordon. Sleaze Merchants covers 15 more directors (and producers) who usually had lower budgets. It goes from Wood and Katzman to Brett McCormick and Brett Piper and includes talents as diverse as Franco, Adamson, Waters and Wynorski. Some of these directors have never had chapters in books before or haven't been written about much at all. The latter book has more interviews. Watch for a syndicated TV series based on The Fearmakers which will include parts of interviews with lotsa people (including me).

SEX MURDER ART—THE FILMS OF JORGE BUTTERGEIT (Critical Vision, £9.95) David Kerekes

A whole (172 pg.) book on the Berlin based director of NEKROMANTIK?! When I met Buttergeit in Berlin in 87 (he's a nice guy) and was shown his short films, I never could have guessed he'd become such a controversial cult filmmaker. This book shows why with articles, many

(uncensored) photos and interviews. Jorge says "Society gets the films it deserves." Box 160, Stockport, Cheshire, SK1 4ET, England.

CHRISTOPHER LEE AND PETER CUSHING AND HORROR CINEMA (McFarland, \$45) Mark A. Miller.

The 22 features that the two British horror stars were both in are covered from HAMLET (48) where their casting was a coincidence to HOUSE OF LONG SHADOWS (82) and other chapters condense their early acting days. After their first Hammer hits, I agree that the best Lee/Cushing movies were HORROR EXPRESS and THE CREEPING FLESH (both 72). The illustrated book is 440 pgs. Lee, Cushing (and the late Robert Bloch) wrote brief forewords. Miller, who lives in Columbus, interviewed both actors in England. Also new from McFarland: **ROBERT LOUIS STEVENSON** (\$55) by Scott Allen Nolan covers the life of the author from Edinburgh (excellent 19th century photos) plus every known film, TV or radio show and record based on or

influenced by his writing. Appendixes list everything he wrote. 468 pgs. **FILM NOIR** (\$55) by Michael L. Stephens is a useful alphabetical guide to features (with credits and plot), themes and filmographies for directors, actors and studios. Stephens includes select color and recent films (unlike some other film noir books). 424 pgs. McFarland is at Box 611, Jefferson, NC 28640.

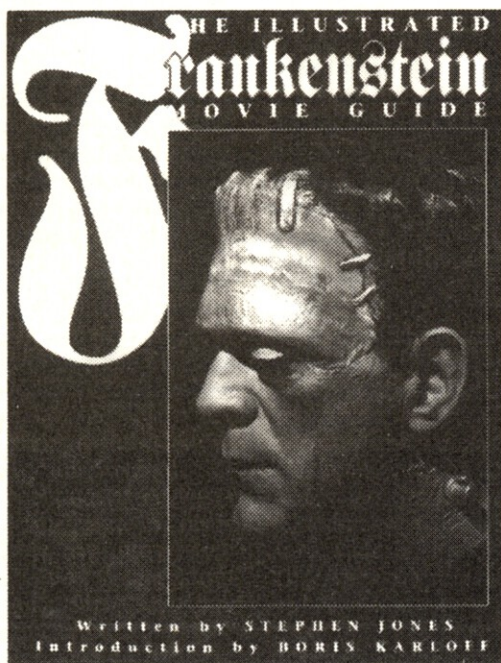
VINCENT PRICE: ACTOR AND ART COLLECTOR (Riverside, \$13 ppd.)

The late Vincent Price was interviewed about his film career and the real passion of his life, his valuable rare art collection. Movie stills and photos of art (everything from Mayan sculptures to a signed James Thurber cartoon) were added and this square 50 pg. book was published to coincide with a 1982 museum show of his art and movies. The interviews are both

interesting and haven't been published elsewhere. Riverside Museum Press, 3720 Orange St., Riverside, CA 92501.

THE X RATED VIDEO TAPE STAR INDEX (Prometheus) Patrick Riley.

"10,000" women, men (and some in-betweens) who have been in porno movies are listed alphabetically (by first name). Most have fake names and some have many pseudonyms. Some have only one credit, others (mostly men) have many pages full of (small type) credits. Somebody did a lot of work putting this hard to believe book together but they kinda wrecked it by throwing in unnecessary, half assed, inaccurate listings for many mainstream actors just because they were in a movie with some sex scenes. There's a small photo section and (often insulting) personal opinions. 59 John Glenn Dr., Amherst, NY 14228. And speaking of porno: **DIVA BLUE (Glittering Images, 60,000 lira)** This is a new edition (with many new illos) of a deluxe oversize sex in movies book. Chapters cover Louise Brooks, Von Stroheim, Bunuel, Meyer, Borowczyk, Damiano, stag films, nudies and porn. With many uncensored photos, erotic art and comic strips, filmographies and an extensive list of recommended films which goes from FATIMA'S DANCE (1893) to a recent Tinto Brass feature. If you like the topic you'll love the book. In English and Italian. Per Adulti. Via Giovanni da Monttorsioli,



37/39 50142 Firenze, Italy. **TRACI LORDS - A PERSPECTIVE (\$28.50)** by Paul Hugli is an obsessive, sometimes funny (it quotes dialog) spiral bound 174 pg. biography with alphabetical reviews of every movie (and TV program) with LORDS (a recent MELROSE PLACE and ROSANNE regular from Ohio). There's also a listing of every magazine layout and article. With xerox illustrations (stills, video boxes, ads), but for some reason many were censored. 9440 Nichols, Bellflower, CA 90706.

THE THRILL OF FEAR (Grove Weidenfeld, \$21.95) Walter Kendrick

250 years of horror as entertainment from mid 18th century "graveyard poets," gothic novels, plays and the Grand Guignol to comic books, movies and TV are covered in this book. Kendrick shows how Poe only became famous because of translations by Baudelaire and points out that there was no "horror" category (in novels or films) until the 1930s. This is similar in some ways to David Skal's "The Monster Show" (PV #16) but with more emphasis on literature. Kendrick is an English professor.

We Also Received: **FIRST CENTURY OF FILM** (Quigley, \$49.50) by Martin S. Quigley, a big alphabetical guide with over 1300 Hollywood biographies and filmographies. Write Barry Monash (159 W. 53rd St, NYC 10019) for info about this or the annual Screen World books. **COVERT CULTURE 2.0** (St. Martin's, \$12.95) is Richard Kadrey's 2nd guide to interesting zines, books, music, Asian movies and computer related items and where to find them. **CUTTING ROOM FLOOR** (Citadel, \$12.95) by Laurent Bouzereau, looks at films by nine major directors and how and why they were cut. **THE REEL LIST** (Delta, \$12.95) by Lynne Arany and others, reviews "2000 memorable films" and puts them into sometimes interesting but often absurd categories. **VAMPIRE MOVIES** (Fantasma, \$19.95) by Robert Marrero is like an inferior-in-every-way version of the Titan books (reviewed above). It has some nice stills but a very bland layout. 419 Amelia St., Key West, Florida 33040. **FOREVER DOBIE** (Birch Lane, \$19.95) is the enjoyable autobiography of Dwayne Hickman. **LANGUAGE OF FEAR** (Abyss, \$5.50) is a series of short horror stories by Del James (also a rock songwriter) that I'm told are pretty powerful. Axl Rose wrote the intro. **THROAT SPROCKETS** (Dell/Cutting Edge, \$9.95) is a novel by Video Watchdog editor Tim Lucas and **VIOLETS OF DAWN** (Vital Sounds, \$17.95) is a self-published horror novel by Asian and European trash Cinema publisher Thomas Weiser. Herschell Gordon Lewis wrote the intro. And last, but certainly not least, is Mickey Rooney's novel (!?) about a Hollywood child star, **THE SEARCH FOR SONNY SKIES** (Birch Lane, \$19.95).

MUSIC

THE LEGENDARY JOE MEEK (Woodford House, UK) John Repsch

Producer Meek was an eccentric, egotistical and paranoid independent producer who worked in his own home studio and created many (now very collectable) records, including cult hits by Heinz (a dyed blonde German-born

almost teen star) and Screaming Lord Sutch. "Telstar" by The Tornados was Meek's biggest pre-Beatle British hit in America. "Have I The Right" by The Honeycombs was his biggest post-Mersey sound 45. Meek, who was caught soliciting for sex in a public men's room and was a suspect in a grisly "suitcase murder," shot himself in Feb. 67 after killing his landlady. His life has already been the topic of a BBC doc. and may become a feature film. This book (out for some years now) has photos and a discography. The publisher is at 110 Chertsey Ct, Clifford Ave. London SW14 7BX.

WRONG MOVEMENTS - A ROBERT WYATT HISTORY (S.A.F., 14.95 pounds) by Michael King is similar in format to the Eric Clapton Scrapbook (reviewed last issue) but Wyatt, a rock footnote to most, is a lot more interesting. This is the most you'll ever learn about The Soft Machine and the progressive Canterbury music scene. Early set lists reveal that in 1966, The Wilde Flowers did rock covers along with Thelonicus Monk and Coltrane tunes. The bearded, crippled, one time communist Wyatt still makes challenging music. **SPACE DAZE** (Cleopatra), by Dave Thompson, also from England also includes Wyatt, along with the story of Hawkwind, Pink Fairies, Syd Barrett, Can,

Kraftwerk, other groups from the UK and Germany plus bands they influenced. I wouldn't call all of these groups space rock, but they all were daring and original at one time and this book gets it right by pointing out that groups like ELP and Yes sucked - and leaving them out! Cleopatra (8726 S. Sepulveda, Ste. D - 82, L.A., CA 90045) also sells a Space Daze CD.

PUNK DIARY 1970-1979 (St. Martin's, \$19.95) by George Gimarc shows in day by day detail how the 70s "punk" scene emerged in England, NYC and other American cities and became a brief creative movement. If you followed this stuff at the time, it will bring back a lot of mixed memories. This book (which opens with The Stooges', Funhouse album) packs in a lot of info including releases and gigs (even though an

Electric Eels 45 was never released in 74) and includes a free CD. **DEAD ELVIS** (Anchor, \$14) by Greil Marcus, is one of the best Elvis books out there and is not to be confused with **THE KING IS DEAD** (Delta, \$12.95) by a whole bunch of people (including Marcus). **ROCK NAMES** (Citadel, \$9.95) by Adam Dolgins tells you how groups came up with their names. It could fit into one chapter of **THE NEW BOOK OF ROCK LISTS** (Fireside, \$15) by Dave Marsh and James Bernard. This new bigger edition of a book from 81 (they added lot of rap music fax) packs in an incredible amount of info and opinions about what's best, worst, first, longest, most profitable... lists songs by themes and is sometimes very funny. It includes lists like rock stars who served time, were in the military and are Catholic, Jewish, Jehovah's Witnesses or American Indians.

St. Martin's, the publisher of the next **PSYCHOTRONIC** book, is at 175 5th Ave., NYC 10010. Some of the books reviewed here might be available through the mail from See/Hear (212) 505-9781 or Last Gasp (415) 824-6636.

PV

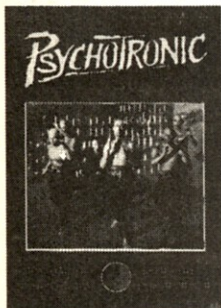
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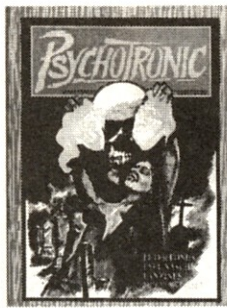
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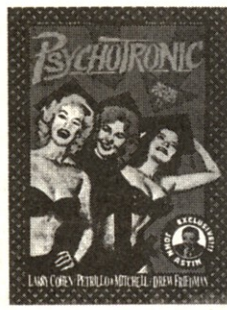
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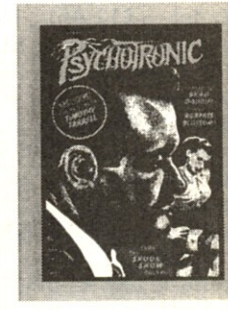
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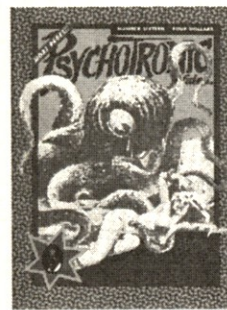
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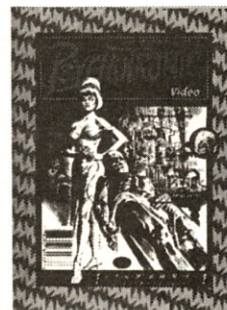
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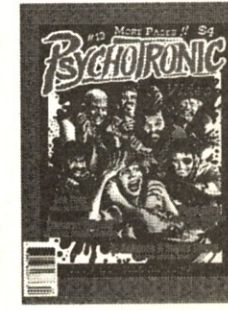
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MIRRORS 45 - See page 18.

BOOKS!

BARE FACTS VIDEO GUIDE by Craig Hosada (\$11.95).

BETTY PAGE CONFIDENTIAL - Rare original photos by Bunny Yeager. Intro by Buck Henry. (\$13.95).

BETTY PAGE - QUEEN OF PINUP (\$12.95) by Benedict Taschen. Large size (part color) photo book from Germany. Text in English, German and French.

BLOOD FEAST by H. G. Lewis (\$9.95) - Novelization with color photos.

BROKEN MIRRORS, BROKEN MINDS - THE DARK DREAMS OF DARIO ARGENTO by Maitland McDonagh (\$18.95).

DOING RUDE THINGS - THE HISTORY OF THE BRITISH SEX FILM by David McGillivray - Import (#23.95)

FLYING THROUGH HOLLYWOOD BY THE SEAT OF MY PANTS by Sam Arkoff - Hardbound (\$18.95).

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ILLUSTRATED PRICE GUIDE TO CULT MAGAZINES

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By
**ART
BLACK**

When the new Van Halen arrives in the mail on genuine old-fashioned vinyl, you have to figure the powers that be are starting to get the point, right? Wrong. Problem is, too much of the *good* stuff is still only on CD. So okay. You win. I bought new CD players for home and car. Guess that means it's time for the industry to jerk us around once again and make DAT or minidisk the new standard, huh?

On ten-inch wax, still the dumbest, most arcane and cherished medium extant, '165 All Over' by **Gila Monster** comes complete with its own 36 pg. comic featuring blood, vomit, hallucinations, carny sideshows, Kid Godzilla and Kong the Redeemer. Musically it dodders around that bermuda triangle between Nikki Sudden, Steve Diggle, and Jad Fair. (Behemoth, POB 27801 Las Vegas NV 89102) *The Devil's Nine Questions* is the first of the issue's intro discs, this one on ten red inches from **The Makers**. To my pointed ears, this loose and lanky trash sounds several kegs better than their vocal stuff. Also on 10-inch from Estrus, **The Galaxy Trio's** pale green *Saucers Over Vegas* is another nonvocal riff-fest, this one sniffling a bit more like nineties studio & craft than sixties party garage, despite being recorded live to 2-track. (Estrus POB 2125 Bellingham WA 98227)

Link Protrudi and the Jaymen are the longstanding instrumental twin to the Fuzztones. *Seduction* is somber mood (and fuzz, of course) from deep in the pasha's lounge, a distressingly popular musical locale nowadays. (Music Maniac, Marktgassee 14 & 17, 72070 Tubingen, Germany) *Doin' The Woo Hoo* returns us once again to the locked ward with **King Uszniewicz and his Uszniewicztones**, a pinhead paradise in which the band forgot to put down their bowling balls before picking up their guitars. Imagine the worst singing you ever heard blasting out of some yuppie Karaoke bar, combined with Helen Keller's sax. Tight as Traci Lords, and about as talented. (Norton, Box 646 Cooper Station NYC 10003) Have to reluctantly agree with the idiot who scribbled "his best yet" as cover blurb for *Playtime* by former Band Of Outsiders leader **Marc Jeffrey's** not-so-new band (the LP came out in France in 1990 with stateside release promised ever since by Behemoth). If you don't know Marc, he's an understated dark visionary, sort of like a Tom Verlaine weaned on Son House instead of Coltrane and Ayler. On vinyl, with bonus 45. (Behemoth, see above) Also on 12-inch plus 7, **S.W.A.T.** are Apocalypse

Adam Parfrey surrounded by a loose conglomeration including Anton LaVey, former members of Poison Idea and Napalm Beach, and bad Boyd Rice. *Deep Inside A Cop's Mind* is a single extended joke with a Manson glare, told in the form of mostly cover tunes modified from behind the mirrorshades of a caffeine-swilling, power-loving, people-hating Piece Officer. No, you can't do the woo-hoo to it. (Amphetamine Reptile, 2645 First Ave South Minn MN 55408) Final vinyl comes from **Consolidated**, who in addition to the double LP *Business Of Punishment* sent a CD version of same, as well as a double CD of excerpts from this and prior releases. It is kind of refreshing in the age of Newt to hear someone to whom "politically correct" is neither a curse nor a punchline. Refreshing, however, the music most soitenly is not. Big mechanics, thick-tongued rap and one-dimensional grooves. (London, via Polygram)

On to CD's. These suck: **Overkill** W.F.O. (Atlantic), **Jeru the Damaja** *The Sun Rises in the East* (PayDay), Axiom Ambient *Lost in the Translation* (Axiom) Artwork by six different multiple murderers is the obvious hook to *Tales of the True Crime* by **Neither/Neither World**, with songwriting dedicated to visiting the psyches of various bloodletters and badmen—an obvious companionpiece/ flipside to the S.W.A.T. record, and even less musically compelling. (Alive, POB 7112 Burbank, CA 91510) The **Habitual Sex Offenders** are garbage kids with no particular skills at all, 'cept maybe a hook with a knack. If their songs were movies, they'd be one act three times. A short act, a good act, clever stoopidity, dum fun. (Rancheros De Pollo, POB 1157 Ruston LA 71273-1157)

More suck: **Elektric Music** *Esperanto* (Atlantic), **Dan Hartman** *Keep The Fire Burnin'* (Chaos/Columbia), **John Whiteleather & the King Rats** *Tequila Hangover* (Part). **Underworld Dirty**

Epic/Cowgirl (Wax Trax!) Back on the planet of the voiceless, **The Hellecasters** are 3 stringmen with plenty of sessions on mega-money albums behind them, gathered together into a sort of Big Guitars From Texas, L.A. style. Given that description, you might expect showoff pyrotechnics, you might expect hyperclinical precision. You might be right. You might also be pleased to find some no-nonsense stompin' and Dick Dale/Davie Allan speedball runs. Not nearly enough, of course, but I'd be willing to bet that anyone who can pull off a mediocre Clapton knockoff



PV readers celebrate the release of the Beatles' BBC sessions

these days would score more free drinks in 'bout any stateside bar than Blind Willie Johnson stumbling naked and fleshdripping through the door to play his black heart out on fingers of worm-eaten bone, so who's to blame the band? Answer: Me. (United Art Works, Inc. 11858 La Grange Ave LA CA 90025) From Japanland, **Violent Onsen Geisha** have their *Shocks! Shocks! Shocks!* cassette remixed and reissued on CD by film teacher Mark ("I always show *Les Yeux Sans Visage* on the first night... it's such a great mix of high and low art") Poklemba's Ring Music label, dedicated to turning samurai squall into gaijin brain tumors. With long dead silences built into the tracks, followed by the sound picked up by the synapse microphones grafted inside Oddjob's head, as he reaches for his hat and Bond slaps him full of toodamnmany megavolts in the lobby of Fort Knox, VOG are that rare band unafraid to turn on the recorder and just... do nothing. Or anything. As long as that stupid fucking simplistic construct called music doesn't enter into it. Dedicated to Chuck Connors. (Ring, POB 1077 Brookline, MA 02146)

Still more suck: **KMFDM Vs. PIG** *Sin Sex & Salvation* (Wax Trax!) **Skitzo** *Synusar'sukus* (Skitzo), **GWAR** *This Toilet Earth* (Metal Blade)

Big Audio *Higher Power* (Columbia)

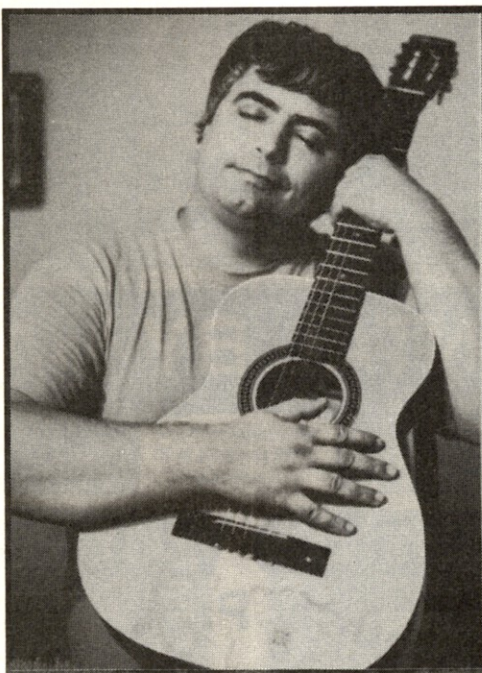
Orbital *Are We Here?* (FFRR) **Manhole** is an awfully obvious name for an all-female band in this shadow of the millennium, and the band naturally lives up to it with some of the dumbest alternametal since flash tattoos became the new long-hair for this decade's hippies. Wait, that was last decade. So what's the bet Manhole ran out and bought hole-punches after MTV News declared piercing to be this generation's trend-on-a-stick? (Direct Hit, 3609 Parry Ave Dallas TX 75226) **Jules Shear**'s been a media darling longer than I've been wearing Depends—and me the stoop who supplied the shiv at George Burns' circumcision. For the thirty-seventh decade in a row, I still don't get what the fuss is all about. Chris Knox crunches better songs on his Rice Krispies each morn. *Healing Bones* at its best sound like the worst LP from any former member of the Saints. At its worst, ditto the Eagles. (Island) As for the **Surf Trio**, well what's there to say that the name doesn't tell you? (September Gurls, Sigmundstr. 92, 90431 Nurnberg Germany) Like the skeletons bursting fully-armed from the Hydra's teeth in *Jason and the Argonauts*, **The Gorgons** sprouted, guitars in hand, from the sweat shaken off Billy Childish's brow during one of his continental jaunts. With various Medway cohorts along for the ride, *Push That Sputnik In!* plays all its trashcards right, including covering several classic Billytunes. Just can't get around that primary law of R&R that inhibits them from ever being truly great though: that's right, they're *French*. (Vulva, 15, rue des Goulvents, 92000 Nanterre France)

Chris Sheehan I've always found kind of fascinating. His press agents like to recite words like New Zealand, Heroin, Flying Nun, and Hate to define him, but what catches my fancy is the way he plays with himself. Under the name **Starlings** he writes, produces, sings, and plays multi-instrumentalist on a series of sardonic songs that sound to me like what the members of Wire *should* have become when they originally fragmented. Caveat: while the playing is generally accomplished enough in a spare, clean, minimalist, evocative way, the "drumming" is universally awful. (Anxious/Atlantic) The one time I saw the **Melvins** I

had to leave the room to keep from falling asleep. On record, their Black Flag/Sabbath high-Richter rock has sometimes ripped my lower jaw loose and tossed it across the room in defiance, othertimes left me wanting for anything even vaguely resembling value. Odd thing is, they're inconsistent in huge glacial chunks. When they're good, they're stunningly great, a full LP at a time. And when they stink, it's a full LP of fart. *Stoner Witch* is a stiff kick in the gutters, utterly unlike anything previously recorded by humankind and WAY too good to come out on a major label. There's still just a shred of conventional rockism that I'd like to see purged, but that's probably the only thing keeping them on Atlantic. Lastly, *Planet X*, the newest psycho soundscape from **Helios Creed**. Still hate the drumboxes, still wish there was more substance beneath the mayhem, still stand in awe of the thick, pulsing wall of scree. My idea of the perfect marriage: Roky Erickson writing and singing, with Helios building a sensurround wall of Spector to contain him. (Amphetamine Reptile, see above)

We also received: Art wrote about the Japanese female trio The 5. 6. 7. 8.'s here before. Their self titled 14 track CD has excellent Cramps type songs,

lots of screaming, a wild "Papa Oom Mow Mow" track and "I Walk Like Jayne Mansfield." Shonen Knife is silly, this group is great (and sexy). Au Go Go Records, GPO Box 542d Melbourne, Vic 3001, Australia. INTOXICA! The Best Of The Revels (Sundazed) includes their famous "Church Key," "Comanche" (featured in PULP FICTION) and 17 other fine early 60s instrumental tracks. STOCK FOOTAGE - Music From The Films Of Roger Corman (Worrybird) is a mixed bag of remakes of songs or themes from Corman movies and some "inspired by" tracks. Some standouts are by Man Or Astro - Man? (IT CONQUERED THE WORLD with original dialog), Plan 9 (BUCKET OF BLOOD poetry), The A Bones (CARNIVAL ROCK) and Johnny Legend (TEENAGE CAVEMAN) (404) 892-1187. The excellent ED WOOD soundtrack (Hollywood) by Howard Shore has some nice Theremin playing and tracks by Korla Pandit and Perez Prado. THE WORST! (Black Cracker) is the orchestrated soundtrack to Josh Allan (Friedman's) stage musical based on the life of Wood. It contains a lyric booklet with illos by Drew Friedman. Call (214) 521-6208.



Daniel Johnston (Atlantic) is the best artist on the MY SO CALLED LIFE soundtrack.

MAMA'S HUNGRY EYES - A Tribute To Merle Haggard (Arista) features many current country singers. It's one of two recent tributes to the great country star. Some recent various artists soundtracks (all Atlantic) will be probably do better than the movies (DEMON NIGHT and THE JERKY BOYS) or the cancelled TV series (MY SO CALLED LIFE) that they were assembled for. I also like the latest CRANBERRIES (No Need To Argue) from Island. And thanks again to Sony, Island and Columbia for the many CDs they sent.

Good places to order CDs from: RECORD ROUNDUP has been specializing in roots, rock, country and blues since 1970 (617) 661-6308. COLLECTORS CHOICE carries all types of music but is very good for 50s/60s. 1-800-923-1122. SUNDAZED is one of the best labels for 60s releases and comps (518-731-6262) and ESTRUS releases music by some of the coolest new bands around. (206-647-1187). All 4 companies have catalogs. - MJW

PV

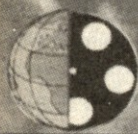
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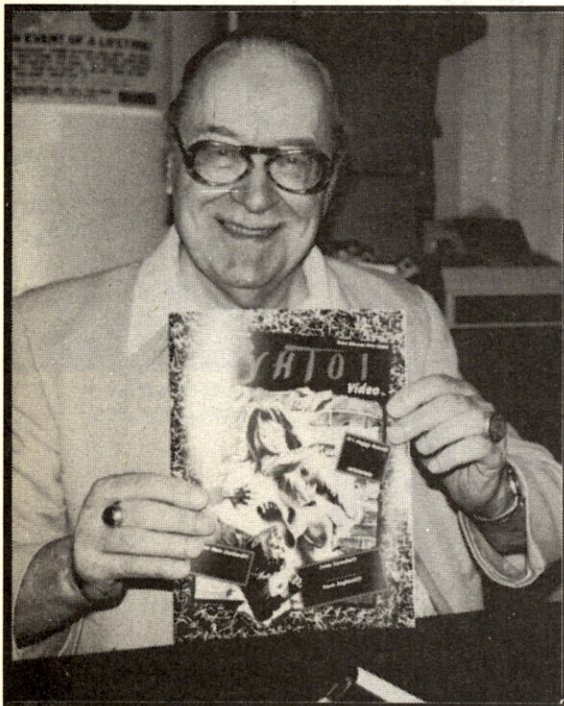
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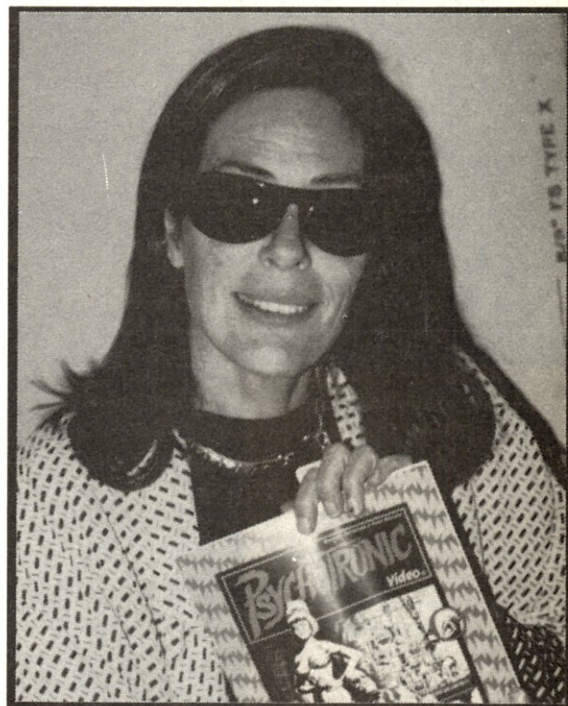
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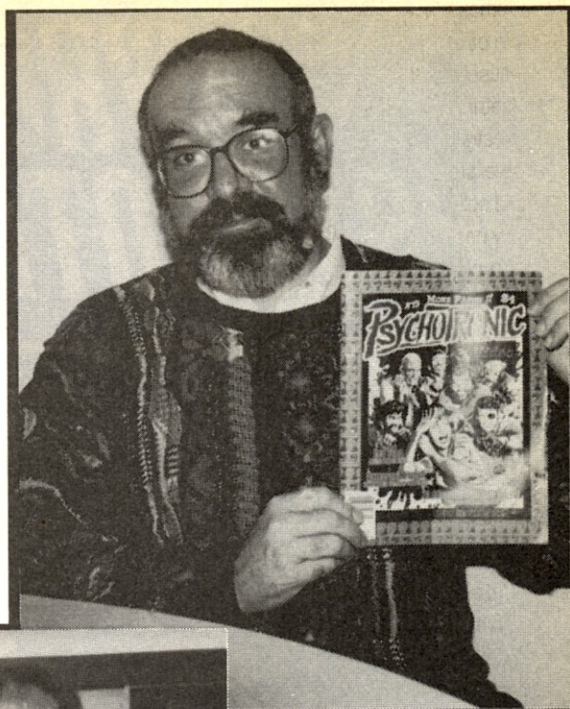
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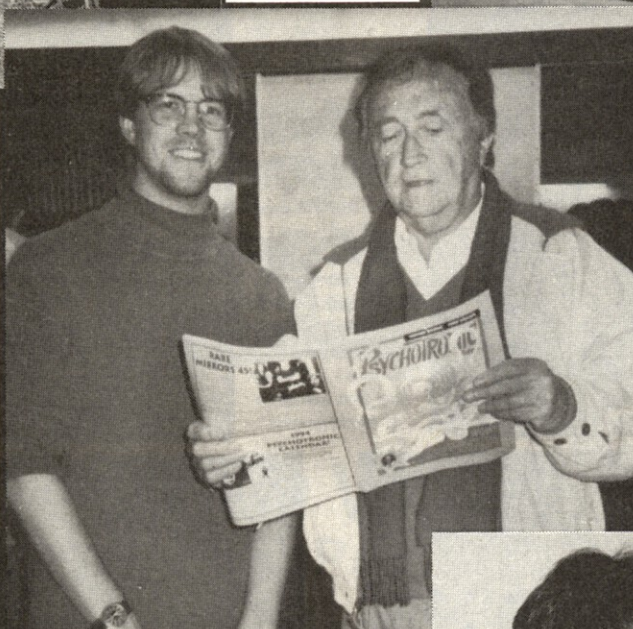
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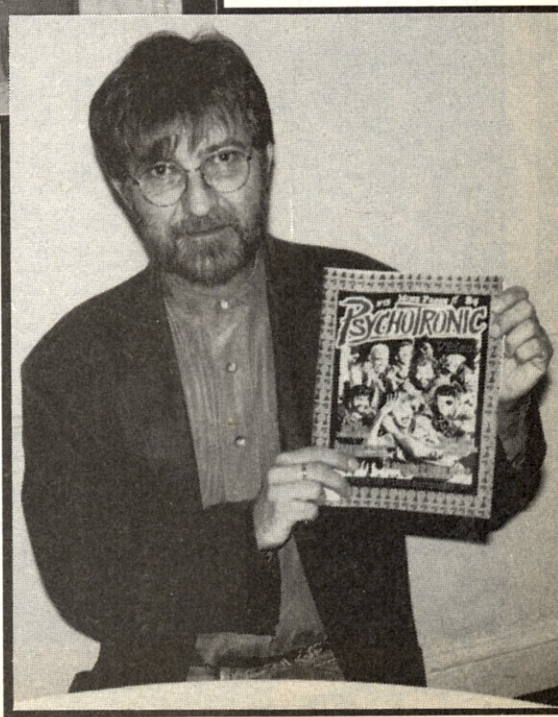


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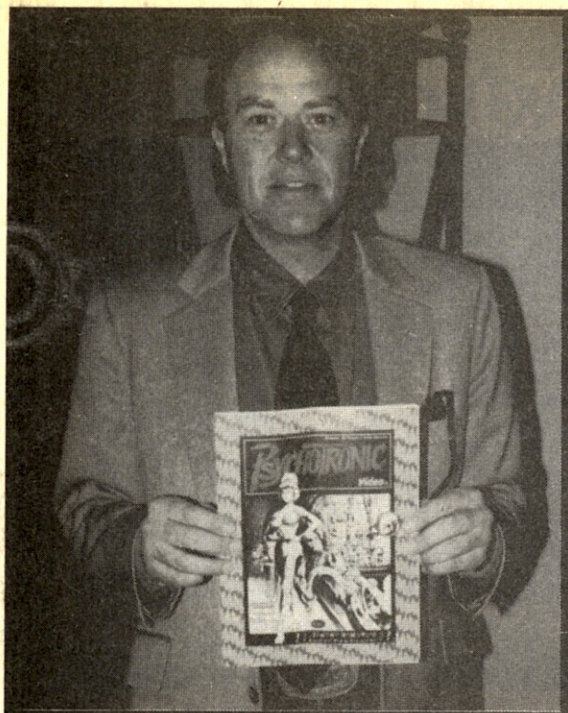


CURTIS
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(PV #16) with interviewer
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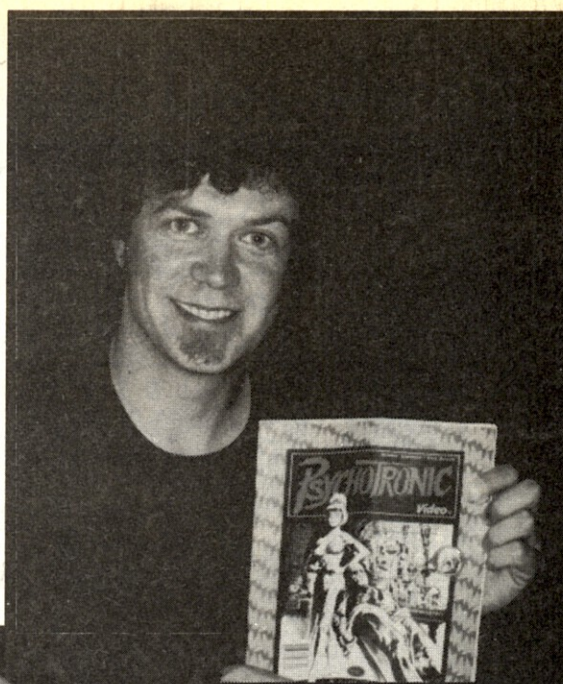
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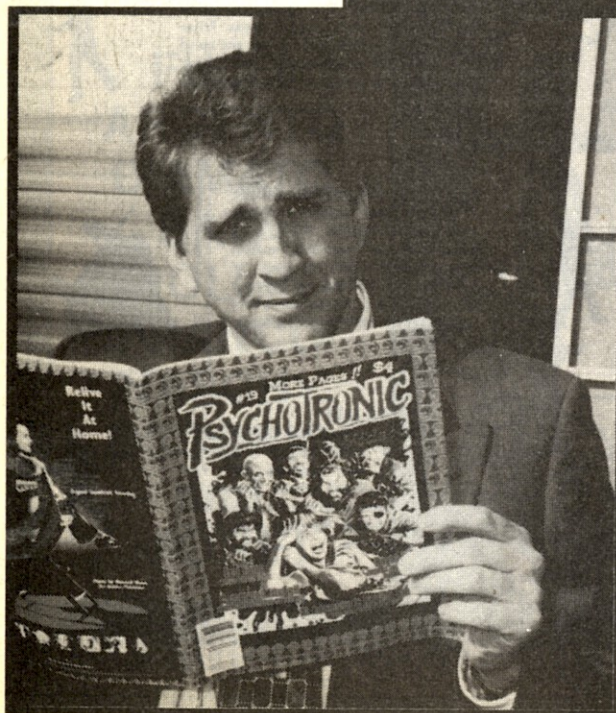
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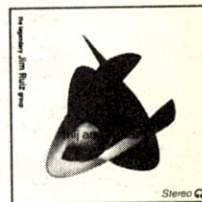
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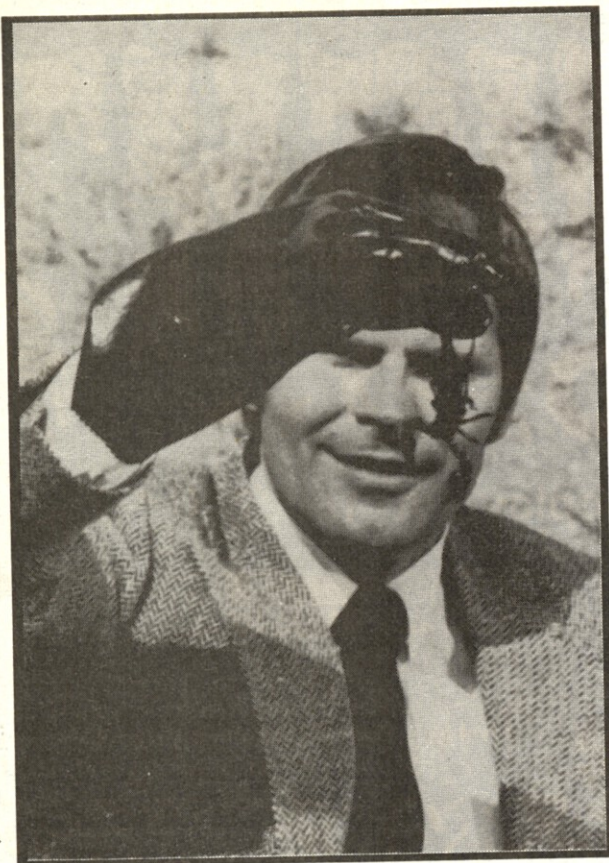


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DIAMONDS ARE
FOREVER

GLOVER



Meets James Bond, Bach, and the Space Monster. Part 1

Interview by Anthony Petkovich

Probably best-known as the diabolic, uniquely comic homosexual villain in DIAMONDS ARE FOREVER, Bruce Glover is always a joy to watch. I spoke with the friendly actor in his Santa Monica home.

Born May 2, 1932, Bruce Helion Glover grew up on the northwest side of Chicago. "The streets I lived on had a lot of middle Europeans, Poles, Yugoslavs, Germans, and others who fled from Europe. It was a really mean kind of period, at the tail end of the Depression. People would sic dogs on you because you were a kid walking by. I lived behind the railroad tracks, and the train would shake my house every morning and every night. I read a lot. I was one of the kids who was given an unlimited library card because I had a pretty high IQ. I could go into the section that was reserved for college students when I was in the fourth or sixth grade. I read Mein Kampf when I was nine years old. And Dostoyevsky. I couldn't really get all the way through Mein Kampf, though.

"But the school was very weird. The first floor was a lower vocational school, and they had people up in their 20s in this school who were physical freaks. I mean, here you are, a kindergarten kid, five years old, walking down the hallway, and suddenly you come face to knee with a giant who has a jutting

forehead, jutting jaw, looking like Frankenstein, with arms that reached the ground standing upright. And you're going 'Arghhhhhhhhh!' In that sense, going to school was kind of a Kafkaesque experience. I was brought up in a Swedish Methodist religion with a lot of hellfire. I remember preaching, doing dramatic Bible readings in church as a kid."

Although Glover played high school, college and semipro football he also held deep interests in classical music, art, ballet, and acting. "In those days, if you said you were going to be an actor, that was like saying you were going to wear a ballerina's outfit all your life. It was a very macho, working class kind of neighborhood, so you had to be able to fight. But Chicago toughness is kind of weird. I mean, there's a certain sweetness to the Midwest, a certain innocence in a way. I remember reading that you couldn't be an actor if you couldn't independently raise one eyebrow (laughs) and I remember practicing that in the mirror. Films were my major escape — we didn't have television in those days. I went to the movies about once a week and was influenced by actors like Jimmy Cagney, Bogart, and all the Lon Chaney Jr. films."

Glover worked numerous jobs, including newspaper boy, glass factory worker, gravedigger ("just for two weeks") and — his first acting experience — a 'shill' in the local carnival, where he'd pose as an audience member to draw in customers. "In the carnival, there was a wrestler who was seven feet tall, 450 lbs, and had acromegaly. I think he was called the Croatian Angel, or the Lithuanian Angel, or something like that. All these guys were called 'angels.' I don't know why. Anyhow, the carnival would give \$100 if you could beat him. But, I mean, *nobody* could beat this guy because you had to pin him — he was 450 lbs. Even if a pro wrestler came in there he'd have problems. But the carnival had to get an audience in that tent. So my job was to call out from the audience 'I'll wrestle the big crumb!' and then people would go in and see this kid — me — get his butt kicked. Of course, it was all staged. But, yeah, you could get hurt. I think we got \$5 a week."

Glover received a football scholarship to attend Colorado College and Iowa State; yet ultimately wound up attending junior college in Chicago. During his early college years, Glover — also a weight lifter — modeled for art classes and posed for Strength and Health magazines. He also received his second acting job as a gorilla with a naked lady in a Florida night club, which Glover describes as a "King Kong/girl act." After his second year of college, he was drafted into the Korean War, serving his time as a cook. Yet after 17 months in the army, Glover eventually dropped out of the service to wander the South Korean rice paddies while sketching exotic landscapes and Korean peasants. "That was like my Vincent Van Gogh period. It was one of the most creative things I ever did. I'd had it with the army. I was just standing around reading paperbacks. Finally I walked a guy who I *thought* was my replacement, since I was on orders to go back to the States. And, in our company, the tradition was when you're on orders to go back to the States, you're allowed time to go around, take photos, buy souvenirs and stuff. So I told my sergeant that this guy was my replacement. And he bought it! (Laughs) You see, I didn't know it at the time, but I had almost three months left in Korea — even though I'd put in for an early discharge so I could go to college. So I just had all this free time. And I'm wearing a black shirt with rubber shoes, wading through mountain streams, drawing sketches of women working in fields,

and sometimes living in a shack with a lovely Korean woman. Some women would throw stones at me 'cause they thought I was crazy. It was beautiful country. I thought the Koreans were a very beautiful, brave people.

"The sad thing about war is you see innocence killed. I remember this American driver riding over a baby's skull and crushing it with his truck. And the driver was sitting on the side of the road crying and trying to apologize to the woman. The woman was crying. People were crying. It was terrible. You had to be careful, because sometimes Koreans would wait at the side of the road and run across in front of your car — their thinking was that if they could just make it as close as possible to the car, it would hit the demons that were following them. It was a very primitive idea. I doubt this little kid was doing this. But I remember the experience was very sad.

"The harshness of the war was pretty tough. I remember being involved with the discovery of a bunch of GI's who were stealing gold teeth out of corpses. I remember guys playing catch with a human skull. I guess the army's when I had my last straw with machismo. I just became a total non-conformist. And that's when I decided to start acting, and pursuing ballet and opera when I came back from the war."

After returning from the war, Glover starred in a string of college and summer stock plays including "Night of the Iguana," "Cat On A Hot Tin Roof," and "Waiting For Godot." He received his B.S. degree in speech from Northwestern University, with minors in theater acting, playwriting, and psychology. At one point, while doing the lead in "Stalag 13" in Wisconsin, Glover was living out of his car. "I was so natural an actor, I didn't know the difference between make-believe and reality. In "Stalag 13" I had a fight scene with one guy who I knocked out three times during rehearsal. I didn't know what I was doing, I mean, I was just a very violent guy who was just rushed back from the Korean War with a lot of emotions running through my body."

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**"FRANKENSTEIN MEETS
THE SPACE MONSTER"**

Glover also starred in "The Sorrows of Frederick," a pre-Broadway production which, sadly, marked one of the last appearances of Albert (DR. CYCLOPS) Dekker. "He died not too long after that, a needle in either arm, strangled in a bathtub with dirty words written all over the toilet. Dekker was into this strange thing of extending your



In play with Andy Devine

sexual climax through strangulation. He was strangled by himself. He had two needles in his arm; one was probably an amphetamine and the other one was some kind of depressant. And, in the process, he probably pushed the wrong needle, knocked himself out, and strangled to death. He was a sweet, weird dude. I used to go to dinner with him all the time 'cause nobody else could stand him. But I liked him. He was amusing. He was always trying to be nice to people."

"I did over one hundred plays. They're all part of a whole weave of interesting things that you did. Comedy has always been something that's run through a lot of my work. People don't always realize because sometimes I'm playing a comic character who's also some kind of maniac. (laughs) I was surviving in New York, but it was very difficult." In 1959 Glover received attention and praise for starring in Herman Melville's *Billy Budd* staged in The Bronx. He also did live TV and had a role in *NEVER STEAL ANYTHING SMALL* (59) starring James Cagney. "It was a bit part. But it was ironic and true of an actor's life in that here was my big moment, starring in a film with the great Jimmy Cagney. And my role was *completely* cut out of the film. Yet it was one of those fateful instances which probably *saved* my career" (laughs).

In 1960 Glover married Betty Koerber, a former ballet dancer (they're still married), and in 1964 their son Crispin Helion Glover was born. Glover also has a son Michael Glover-Leigh (now a professor of communication) from a previous marriage. *SWEET, LOVE, BITTER* (64) aka *IT WON'T RUB OFF BABY!* was shot in Philadelphia (and NYC) and starred Dick Gregory as a saxophonist on the skids. Although never stated outright, Gregory's character is based on the career of Charlie 'Bird' Parker. "I remember the year of that film very clearly because I was excited about Crispin being born. I also remember that film because I had to beat up Gregory in it. I tried to show the guy I played as a kind of potentially dangerous dude. Yeah. Dick Gregory. Great man. You figure, here's a guy who was the first black comedian to cross the line, to become really popular with white audiences on a national basis. And he gave up his whole career in order to go political. And that's pretty major." Don Murray costarred with Diane Varsi and Robert Hooks.

WHO KILLED TEDDY BEAR? (65) was a murder mystery starring Sal Mineo as a psychotic Manhattan busboy stalking Juliet Prowse. Jan Murray is the vice squad detective and the cast includes Elaine Stritch as a lesbian, Frank Campanella and Daniel J. Travanti. Maltin's TV Movie book describes it as a "sleazy, leering low budget suspense" but those who caught it on late night TV will never forget it. Director Joseph Cates is Phoebe's father (!). Glover plays a detective. "I was just damn happy to be working. I try to always change things a little bit; the cop was supposed to be a straight cop, but I made him look like maybe *he* was the killer. I had a couple weeks work on it because parts were shot out of sequence. I don't think I ever met Sal Mineo on the set."

FRANKENSTEIN MEETS THE SPACE MONSTER (65) is another kind of cult film, complete with space ships, aliens, ray guns, bikini-clad hostages, hairy monsters, tons of military stock footage, rock 'n roll (by The Poets and The Distant Cousins), and a robot with half its face blown off. Glover, who played an alien, boasts it's "far worse than PLAN 9 FROM OUTER SPACE." It was executive produced by Alan V. Iselin (HORROR OF PARTY BEACH). 33 year old Long Island based director Robert Gaffney had done

industrials and TV documentaries. The script was called Operation San Juan so the U. S. Dept. Of Defense wouldn't mind lending the stock footage. The prop control panel was from FAIL-SAFE and the spaceship was the roof of a hot dog stand. The weapons were

Wham-O toy air pistols. FRANKENSTEIN was to be from Fox but ended

up being from Allied Artists. A soundtrack 45 (by Bob Crewe of Four Seasons fame) was released.

All of Glover's closeups were shot at one time. "Yeah, I think they had two weeks shooting on that film. One week down in Puerto Rico where they had all these exteriors, and another week in a (Hempstead) New York studio. I remember they made us wear these bad pointy ears and terrible skull caps that looked like somebody had taken a rubber balloon and squirted it over our heads. I've never seen the whole film. I finally got to see part of it on this compilation called IT CAME FROM HOLLYWOOD. I think I really had a lot of integrity in that role — I mean, here I am in this ridiculous garb and I made it work. The movie also had some good-looking girls in bikinis. But, of course, all those girls thought they were so hot they wouldn't even talk to you. God knows where they are now (laughs). I wasn't aware that it had a cult following. But it does, huh? Difficulties are fun — that's what film sets are, they're mad places where you have fun."

BLINDFOLD (66) was Glover's first big studio production. The Universal release is an uneven mixture of intrigue and comedy

starring Rock Hudson and Claudia Cardinale. "I played a sailor in that one. At one point Claudia Cardinale is going through the park and six sailors are riding by in a hansom cab. We're flirting with her, when suddenly she jumps in the cab with us. I remember her riding behind me, hugging me, with those marvelous breasts against the back of my body. She was lovely. I sat on Rock Hudson's head in that one (laughs)."

"I love women on sets. Now they're doing all these terrific jobs that only guys used to do. A movie set used to be such a cruel place. So macho, like being in prison. I remember on New York sets, every guy was so mean and nasty. Women started coming on the sets over the years, but I don't know how they had the guts to do it. It was scary enough as a *guy* going on a set. And with a woman coming on, you've got all these guys going 'gnarr...gnarr...gnarr...' and you can tell that they're having all these porno thoughts."

During the mid to late '60s, Glover did Broadway shows and television in New York where he lived on East 10th St. between 1st and 2nd Avenues in the East Village with his wife and son Crispin and TV in Hollywood. He was a regular, playing an assistant D.A. on a short lived Burt Reynolds series called HAWK

which was filmed in Manhattan but most TV work was in Hollywood. "On MY FAVORITE MARTIAN I played a real hokey, almost Mortimer Snerd-like relative to Bill Bixby. A rural cousin that was very comic, very broad." Several years after Crispin was born, he saw his father shot and killed on an episode of RAT PATROL. "God! He thought I was dead."



C.C. AND COMPANY — with Sid Haig

He's two and a half years old, and he thinks his daddy's dead. It's pretty eerie. When I arrived in New York to help them pack up, because we were moving to California, he wouldn't look at me. He was really suspicious. I recently told Nicolas Cage about this because he's a good friend of Crispin's. Nicolas is often separated — due to work — from his son. He's really a devoted father. And he's been friends with Crispin since he was 15 years old. So I told (Nick), 'It's very important to let your child know exactly what is happening, where you are, what's going on so your child can visualize it.' Because I would say to Crispin, 'I'm gonna go shoot a film in Arizona,' and for years Crispin was always very nervous when I'd go on location. And finally one time he said, 'So, Dad, when they're shooting the film, do they shoot near you?' And I went, 'Well...yeah, of course they shoot the camera...' And he said, 'No, but, I mean, will there be real bullets?' See, this was when he was maybe two and a half, and he's remembering me being shot on RAT PATROL. But, at the time, I wasn't quite sure what he was talking about — I hadn't been totally aware of it. And then I suddenly realized he thought

they were *really* shooting at me. And I said, 'No, Crispin, film — it's film. When we're shooting, they're shooting camera film.' And that took away this fearfulness in him that I was gonna die. He thought he was going to lose his daddy everytime I went on location. So, I made a point of bringing him to movie sets every chance I could, and show him everything that happened on a movie set. I'd say, 'here's the soundman, here's the camera.' I'd tell him, 'okay now you have to be quiet' and I explained to him what the people did and that you had to have respect for what these people did and all that stuff."

"The decision to finally leave New York and become a film actor was based mostly on the realization that if I stayed in New York for another ten years, I might still be hanging on by my fingernails. One year I had three Broadway shows and they all closed. And I had a wife and child to support. So I knew that I had to get out here in California and start making movies." Glover's first Hollywood feature was *DAYTON'S DEVILS* (68) a heist film with Rory Calhoun, Leslie Nielsen, Lainie Kazan and Eric Braeden (billed as Hans Gudegast). "I played an Airforce sergeant. That was from the clenched-jaw school of acting. It was an okay role. I remember being so square. We were going to film in the Mojave Desert and they said 'report to the location.' So I thought 'hmm....desert.....I'll probably have to wear a pith helmet.' So I just went with a suit and a tie, which is how you reported to work as a New York actor. And I arrive in the desert and it's *cold*. I didn't realize until I arrived on the set that I was going to be there for two weeks. Suddenly I'm here with just one suit and not even a toothbrush, and no money really (laughs). And it was so frightfully cold in the Mojave, I wore my suit, jacket, and tie *underneath* my Airforce uniform. Weird film. It was a job."

In 1968, Glover had a bit part as a fastidious bank manager ("No numbers...just small bills") in Norman Jewison's split-screen extravaganza *THE THOMAS CROWN AFFAIR* with Steve McQueen and Faye Dunaway. That same year he was up for the lead role in *THE GOOD GUYS*. The two-season sitcom starred Bob Denver and Herb Edelman as the zany proprietors of a cafe. "I was reading for the lead, and I kept going back to the William Morris Agency telling them how great it was. Well, Morris decided 'why should we push Bruce and get maybe \$1500 a week, when we could push Bob Denver and can get \$7,000.' You see, at the time Denver (who'd just finished *GILLIGAN'S ISLAND*) was the highest paid actor in television. So they dangled me for three months, back and forth between the network, saying 'if Bob Denver doesn't do it, we can always use Bruce.' In the meantime, my son and wife were in New York, I was living in a

little rented room in Sepulveda, I could only afford one phone call between here and New York per week. Very tough period. Anyhow, William Morris really screwed me. I mean, they played games with me. They used me." Glover eventually had a recurring role (every other episode). "All I played was another secondary kind of goofy guy. It was a nice little show, though. Bob Denver was a super sweet guy. So was Herb Edelman. They were nice people. But when you're on a sitcom, you can see the way the writing is going. They weren't writing for my character, and I knew I wouldn't be around for a second season. I knew I had to make the transition to the hour shows, 'cause you got more money on the hour shows."

Glover also felt he was being typecast as a comic actor. "True. I think I have a strong, distinctive physicality which is interesting to look at. It's odd, a little unusual. But I realized that,

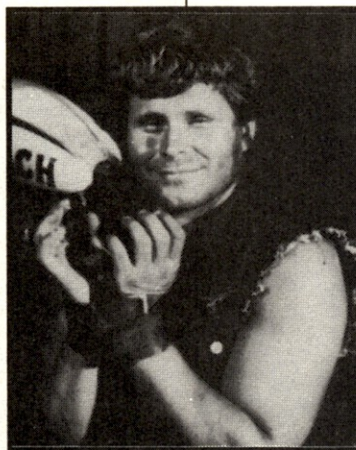
as an actor, I was not just a weird-looking type. People thought I was this goofy guy on *THE GOOD GUYS*, and that I couldn't play a heavy. I needed to do something internally." A dramatic role on *GUNSMOKE* was a start. "I played a guy who is accused of a crime he hadn't committed. And I was chained up, with a false trial. They were going to kill me for something I hadn't done. It was a good, sympathetic part. One time I went in and I did an audition for *THE BIG VALLEY* or one of those other western shows. It was for the third heavy or something, and there was one scene where this guy had to beat up somebody. So, during the audition, I made it so believable that I ran across this room, created

this imaginary person, and beat the hell out of him. And all these people were looking in awe, and they said 'that was *awesome*. That was *amazing* acting. Thank you.' And I went home, called my agent, and said, 'I think I got that part,' and he said, 'I think you didn't.' 'Why not?' 'Well,' he said, 'they didn't realize how violent the part was until you did it, and they wrote it out of the script' (laughs).

Glover eventually got his first dream role as a villain on an episode of *ADAM 12*, playing a mad biker named Bach. "Everyone wanted the part. It was a leading character, a crazy motorcycle guy in a Hell's Angel

gang that tries to capture Martin Milner and Kent McCord while they're visiting this ghost town with their girlfriends. And they're surrounded by this motorcycle gang. And I've got a German luger, all this mean-looking hardware and rough hair in this ghost town in the back streets of Universal. My character plays a harmonica, too. I'd never ridden a motorcycle in my life, but I needed the job because, in order to move up in the business, I was no longer taking smaller roles. So it was a guts move. It was a three-day shoot. The top of the show was \$700."

The *ADAM 12* episode also marked one of many dangerous



C.C. AND COMPANY



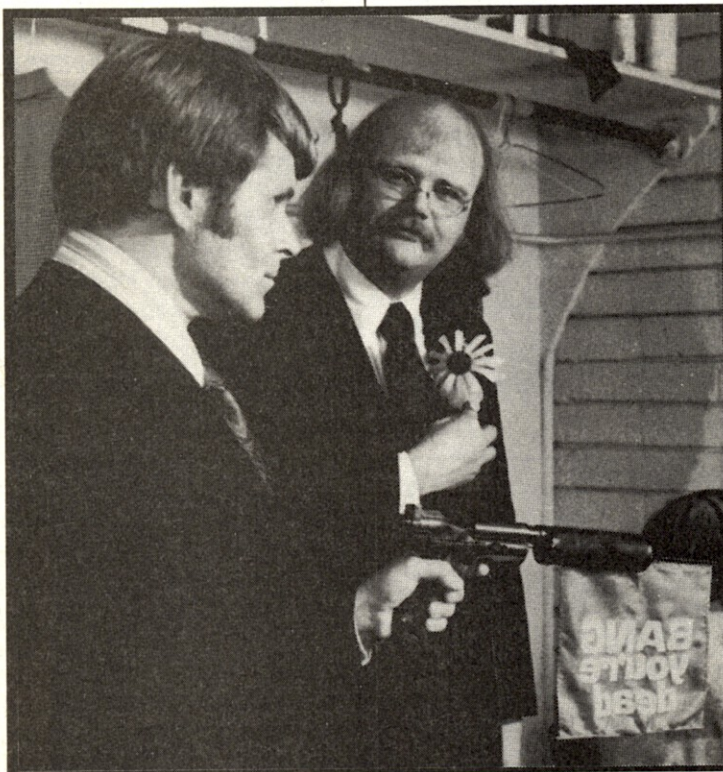
scrapes with stunts Glover would have throughout his career.

"The producers asked me, 'Can you ride a hog — a real chopper?' And I said, 'Oh yeah, sure.' And I'm thinking 'Schwinn.' I had a neighbor across the street who had a perfectly logical bike called a Triumph, a very nice street bike. He showed me everything about shifting, how to kick it over. So I rode it around and figured that'd be enough. I get on the set on Monday, and the stunt guy's got this bike he's rigged up. And I'm suddenly looking at hell — the bike is a major monster! It's a Harley chopper, cut low to the ground with ape hangers, and it's got these hot exhaust pipes on the outside, no return spring on the throttle which you have to hold with two fingers. It's like the meanest looking bike I'd ever seen. Now, up until that point, I'd been on a bike once in my life. And everyone else on the set has got these putt-putt bikes. I look at the son of a bitch, and they say, 'Okay, start it up and take it up that hill over there!' So I jump on the thing, start it, and it kicks me up in the air and over the back of the motorcycle. So I get on again, really wary this time, and I can't get the thing started.

"Finally some guy comes over and says, 'Let me get a hold of that, you wimp!' You know, some real macho guy. And I said, 'Be my guest.' And he jumps on the thing, starts it up, and it throws him up in the air, and he breaks his leg. Of course, it couldn't happen to a more proper guy. (laughs) So, I get on again and start it up. My heart's going 'pa-boomp! pa-boomp! pa-boomp!' And they say, 'Just take it up that hill and then come on down, 'cause that's where you're gonna have to make your entrance!' And I'm like, 'oh shit!' So I've got the thing in first and I'm putt-putting along and there's people in the way pushing lights and stuff. And the street is all rutted, full of potholes. Suddenly this guy pushes this big giant light towards me and I have to swerve around him, and at that point my leather boot hits this pipe which is red-hot, burns me right through the boot. That's when I lose my grip on the gas pedal and it goes into full throttle. Now I'm doing a wheelie down this street, dodging around people who are pulling lights and stuff, and I don't know how to get it back on the ground. Then I see this fence coming up and I figure I better get the bike down soon. So I threw my weight forward and got the front spokes down. When I hit the fence, of course, it stopped."

This is all before the actual filming began. And they all run up to me shouting, 'You screwed up the bike!' And the director's going, 'I thought you could ride.' And I'm saying, 'Hey, this thing's a monster. It's broken one guy's leg, it burned me through the boot, it's got a return throttle that you have to hold with your fingers 'cause it's got no spring on it.' Now the director and all

these people start screaming at me, and they're going, 'You idiot!' And I figured, how am I gonna play a Hell's Angel if I'm Mister Wimp? I better do my Hell's Angel *right now!* (laughs). So I started shouting at the director: 'Get off my back! I am an actor! I am not a *fucking* stunt man! Get your stunt man on that goddamn bike and let me do what I do, which is act! Don't treat me with this....this shit bike which is dangerous to my life. Get the stunt man to do his stuff.' And I really got in their faces. They backed off. It was an acting stint, really. It was some of the best acting I've ever done. But I figured they couldn't fire me 'cause everything was there, and I had the lines, and I could act it. So I ended up doing it, and I did a good job. They may have respected me for doing that, but I never worked for 'em again. (laughs) It was \$700 and I needed the job for my family. Big money. That was seven months' mortgage. The stunt man eventually did ride the bike, but I think he had it rigged up so no one else could ride it, which, of course, meant more money for him."



Scene cut from *DIAMONDS ARE FOREVER*

In 1969 Glover took an ad out in the back page of *Variety* hoping it would help him land more film roles. *YUMA* (70) directed by Ted Post was a western starring Clint Walker. Glover was part of a posse hunting down Walker. "What I remember most about that film was it was the first one I ever had a chair with my name on it" (laughs). *C.C. and COMPANY* (70) was a biker film starring Joe Namath, Ann-Margret, William Smith and Sid Haig (PV #4). It was co-produced by Margret's husband, Roger Smith (77 *SUNSET STRIP*), who also wrote the screenplay. Glover plays a Hell's Angel biker named Captain Midnight, a role he totally improvised. In one scene Sid Haig and he molest a woman, during which Glover tattoos on her

crotch, 'This Property Condemned.' "Yeah, that was a fun film. William Smith actually took the role that I was originally hired to do — Namath took one look at me and said I was too short to beat him up. I had no power at the time, so I couldn't quit. But I made up my character and improvised every line I had in that movie. Roger Smith produced it, a very sweet man; Ann-Margret was very sweet. William Smith was great to work with. I made it into a good part, seeing as there was really no part at all. I've known Sid (Haig) for years, he's always great, super guy."

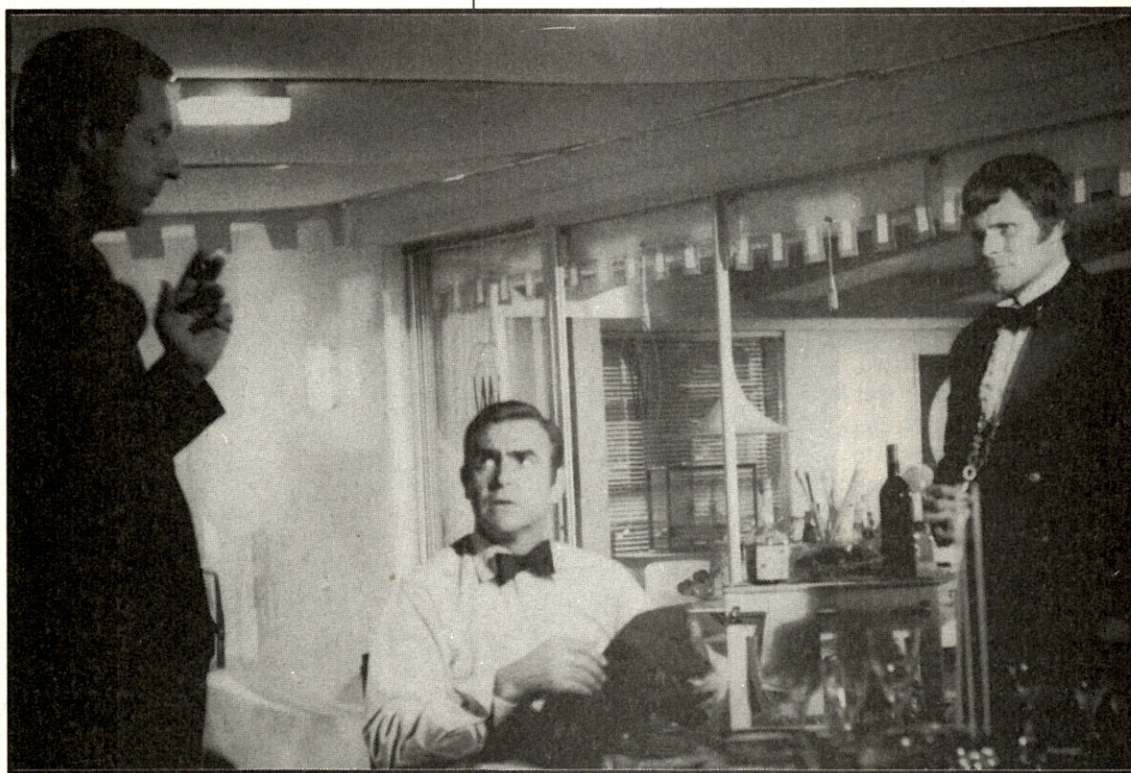
"When I rode a bike in *that* film, a cow ran in front of me and I broke my arm. As one stuntman said, 'It's a good thing you're just an actor and not a stunt man — you'd probably been dead a long time ago, the amount you get hurt on films.' I was driving a Harley Sportster, playing a Hell's Angel. And when I came over the top of this hill, it turned into a little two-lane, gravelly-type

road. So, I come over the top of the hill, and here's this cow on the side of the road. It took one look at me and started running across the road in front of me. That's when I went through a whole life-death trip. I thought I was going to die. I was thinking about all the ways to stay alive. But it was a very clear message that I was going to die. I looked at the cow, laughed, and thought: 'This is a stupid way to go. Stupid animal.' I even wrote a poem later. It read: 'Hello, Death. I expected Boris Karloff. You turned out to be Emmet Kelly instead.'"

"I went through a very interesting thought process during the thing. 'Thank you for this. Thank you for that.' I was very happy with myself, thinking that I'd lived a good life. I wasn't whining or weeping. I was excited. I was trying to stay alive and yet it was like, 'Wow! What an adventure.' Very strange. I thought I was going to make it past the cow at one point. Then its head came right at my face and turned around to butt me and I thought, 'That was it.' So I dove the bike straight into the ground, figuring the

anymore before it hit the ground. And then, I reached for my genitalia and my nose to see if they were both there (laughs). I just checked out my whole inventory to see what was there. And I started laughing. I was walking around and kind of fighting off the pain and laughing. I lost a lot of skin from my left butt, and from my leg a bit. My pants were shredded. My boots were shredded. My leather armband with studs on it had been eaten all the way through and halfway through a watch I was wearing underneath it. I could see the skid mark of about thirty feet of bike, me and clothing (laughing). This was in Tucson, Arizona. I had gone down the road, the crew was around the bend, about a hundred yards. Then I was like embarrassed. I looked around and thought 'Gee, I hope nobody saw that.' I was going to ride casually back to the set and not mention it, not realizing that I was a total mess, with blood and everything. They patched me up a little bit, I finished shooting that day, I rode the bike a little more, and my arm, I kept going 'Oooh, boy, gotta work that out.' I thought I had a little

*Guy Hamilton
directing
Connery and
Glover.*



bike would take the impact. Well, I dove the bike into the ground and I could see my head coming towards the ground, and I thought 'Goo...this is going to hurt a lot.' And then the last thought was, 'What if I don't die? What if I got paralyzed or discombobulated?' And when I came to, the cow was gone and I was involved with the bike, one leg under it, one on top, my chest on my leg, no position I could ever get into. I was in excruciating pain and paralyzed. And I thought, 'This is it. I'm paralyzed forever.' Then I could smell gasoline and it was pouring out over my leg from the bike and I could feel the heat from the bike and I visualized a ball of fire exploding. That's when I thought, 'If I can move, I better move right now.' So I pushed with my left leg and my left arm. And the next thing I knew the bike was level with my face. It weighed 850 lbs, but I'd thrown it in the air about 4 feet. And I was standing on both feet, reaching to turn off the key. And I turned off the key because I didn't want the engine to be running

bruise on my arm. Basically, I was very excited. I'd finished eight hours of shooting and I was swimming and flirting with women and all kinds of things. And it wasn't until eight o'clock that night that the pain caught up with me. I went to the hospital and had a broken arm. Because I was just stoned on being alive."

In Stanley Kramer's *BLESS THE BEASTS AND CHILDREN* (70), Glover has a unique role as a cowboy/preacher/hippie. Billy (LOST IN SPACE) Mumy starred and Glover's long-time friend Ken Swofford is in it. "Great film. Stanley Kramer was a terrific man to be around, incredible energy. Kramer had an audition, just had six guys come in. My agent gave me the incorrect information, he told me the character was a hippie. So, I went in wearing a flowered shirt, big bellbottoms, jewelry, a big ruffled shirt, little square glasses — like a hippie! And I walk in, and everyone's in beat-up blue denim, like dirt-kicking cowboys. I'm like totally wrong for the whole thing! So Kramer reads us all. And I was

older than the other guys reading and I felt like... 'well, I certainly look wrong. He's gonna go with someone else.' And he did. There was a kind of wonderful clarity to the man. But about six weeks later I hear from my agent, 'You wanna do BLESS THE BEASTS AND CHILDREN?' 'What another part?' I say. 'No the same part. One of the actors got another job for six weeks in Israel.' You see, there only two-and-a-half week's work. So this one actor thought he'd gotten a better deal and went off to Israel to do some non-entity film instead of working on a subculture classic."

Glover's unusual role in BLESS THE BEASTS ultimately helped him secure the fantastic part of Mr. Wint in DIAMONDS ARE FOREVER (1971). DIAMONDS marked Sean Connery's comeback as 007. It also features Charles Gray (as Blofeld in drag!), Jimmy Dean, Lana Wood, Bruce Cabot, Sid Haig, Marc Lawrence, James Bond being cremated, a great explosive finale on a Baja oil rig, and two of the best (and funniest) Bond villains ever — Mr. Wint and Mr. Kidd, played by Glover and Putter Smith, respectively. "I played the guy who was really more the controller of the two — the husband, I suppose (laughs). I was worried about Wint's character being over the top. Basically, I didn't want him to be a typical homosexual. I was worried that the character would become too swishy. But once I'd established Wint, there wasn't any problem. I used to do very daring things — like arrive on the set without having any of my lines memorized, having no idea what I was going to do. It keeps you from being locked into something that has nothing to do with what's going to happen. Your creative process stops once you lock something in. Originally, they wanted a Sidney Greenstreet/Peter Lorre pair, some weird physical juxtaposition thing. Putter played bass fiddle and that's how he got the part. Guy

Hamilton saw him playing with Thelonious Monk, and Putter looked so *wild* Hamilton just said, 'Look at this guy, he's great looking. He's one of the guys!' Putter's done a couple of little acting things since then, but he's got his own little group. You'll see him playing on Melrose Blvd. He's a great musician.

"The scorpion scene was the first day of work on DIAMONDS. I had a guarantee of at least four month's work. It ended up being almost six months — I started one day earlier than Connery and quit one day later than him. Connery was great. I mean, it's like working with a mastodon, there's something huge about him. He's not glib or quick. He's just there. Massive. I baited him one day, about a week into the shooting. We're doing a shot where I'm holding him up, about to put him in the trunk of this car, and he's going to be buried alive in the scene. I'm playing a homosexual, right, and I'm holding him chest to chest, it's two



thirty in the morning, our doubles have been dismissed, so now we're out there in the desert, it's dark, we're being lit for this moment — Connery, Putter, and myself. So, I'm chest to chest with Connery, and it's late, and I'm feeling kind of goofy, kind of cocky. And I'm looking at Connery and I'm like *this* close to him and I go, (whispers effeminately) 'I think....I'm getting....emotionally involved....' (laughs) And I saw his eyes get this pained look, they rolled up and he went, 'Oh my God...' (laughs) And I thought, 'He didn't get it! He's a Scot? He's supposed to have a dour sense of humor?' And, remember, this is like the beginning of the film. And I see this look of terror on Connery's face. I just looked at him and thought, 'Damn, he didn't get it...I'd better tell him...' And then I went, 'Nyahhhhh....ta' hell with it.' (laughs) 'What the hell. Let him worry about it.' So for *months* then, Connery was always looking at me weird. I had dinner with him and some other people a couple of times in Vegas, and he always had this look of real suspicion towards me. But a couple months later, previous to filming a scene in Frankfurt, I was sitting on a baggage vehicle, flirting with about five German stewardesses. Suddenly I felt this glowering

presence, saw a movement out of the corner of my eye, and heard someone say, 'You son-of-a-bitch.' I looked over and there was Connery, kind of half-grinning, half-scowling at me. And, of course, he finally realized I was straight. (Laughs) He came over and proceeded to join me in flirting with the German stewardesses."

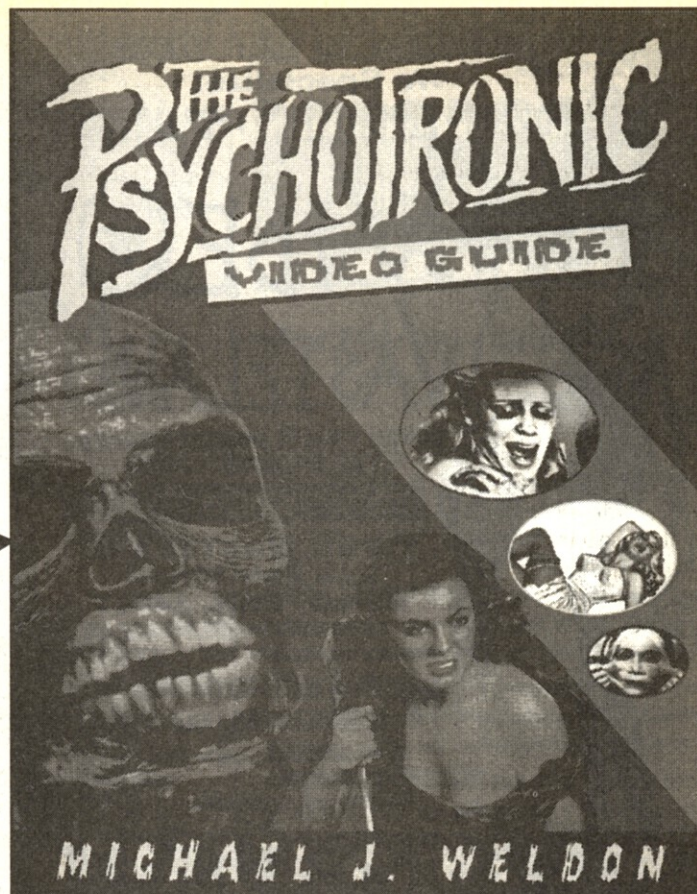
One of the most memorable (and hilarious) scenes in DIAMONDS occurs at the film's conclusion when Bond ties a bomb to Wint's coat tails, gives him a 'wedgie,' and flips him over the side of a cruise ship with explosive results. "That was an improvised moment, the coat tails between his legs.

Guy Hamilton was great. He also did the BATTLE OF BRITAIN and a couple other Bond films including GOLDFINGER. Anyway, by that time in the film, Guy trusted me. I knew that Connery would be doing this thing where he ties a bomb to my coat tails. And I suggested to Guy, 'How about if you get a close-up on me doing this semi-pain, semi-pleasure expression of 'Whooooooooaaaaa! What a way ta go!' (laughs). And I thought it was very funny. It's really the biggest laugh in the film. Actually, I think if they let me, I could have taken Connery in that last scene. Then I'd have been James Bond today. Of course, with that character, I'd be 'Jane Bond'" (laughs).

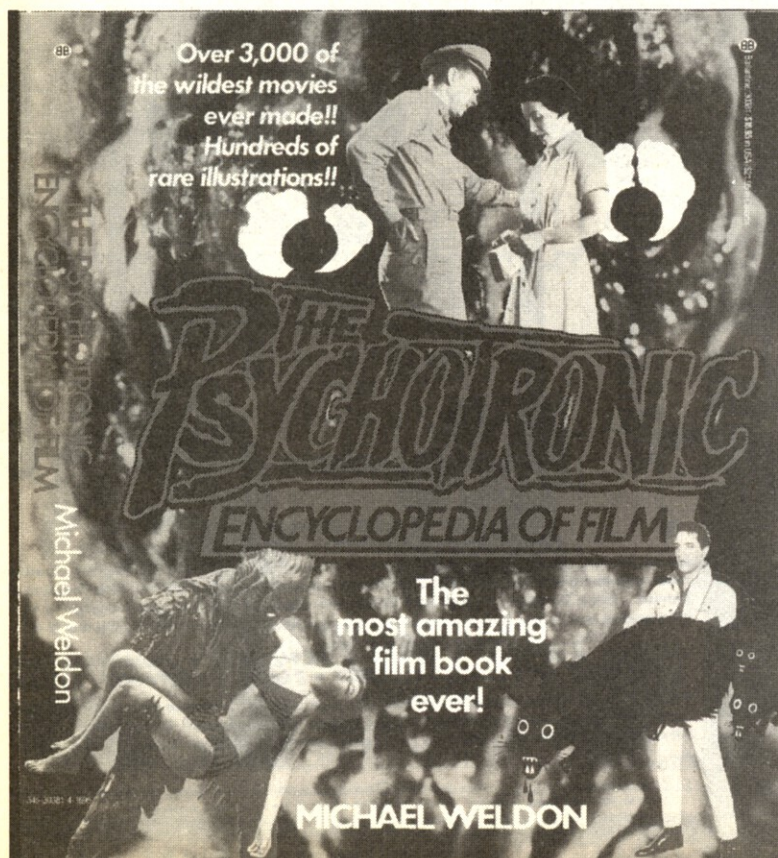
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JUNE WILKINSON

Interview by Ian Johnston



June Wilkinson was born, a brunette, on March 27, 1941 in England. She became a famous celebrity blonde when still a teenager and was called "the most photographed nude in America". The 5' 6" Wilkinson later was known for appearing in the play PAJAMA TOPS. Over the years her measurements were said to be anywhere from 43/22/37 or 43/21/36 to 45/22/35. When Earl Wilson interviewed her in The New York Post in 1963 she said "I'm 40-20-36. I used to be 44. The PAJAMA TOPS press agent always says I'm 45, but I'm not!". Around the same time she told the Daily News that she was 40-22-35.

"I started on stage when I was 12 in England. I always wanted to be a dancer and I used to go dancing every single night. These stage producers were looking for a kid who could dance and they came to my class. I probably wasn't the best dancer there but I was the most uninhibited and you always noticed me. You always noticed me even before the bosom. So I got the part. I always seemed to be lucky that way. Producers would always use me again and again. My first job was in this pantomime of Cinderella. And they cast me as this little fairy godmother in a tutu and everything. One part led to another."

After appearing at West End theatres for three years, the 15 year old Wilkinson became the youngest fan dancer and stripper at London's Windmill Theatre (described as like the Ziegfield Follies). "I was one of the Windmill Girls. We'd sing and dance and do skits. It was like a cabaret." After that she appeared at The Embassy, where she stood behind a glass barrier as male guests threw arrows with rubber suction cups at her. When one stuck on the glass, the garment immediately behind it had to be removed by June (who usually wore three pairs of bikinis). She also modeled for Mark Eden bust development ads. About her early dancing career she told Earl Wilson: "I decided to hell with the arts. Nobody cares about ballerinas. You could ask the average person to name 10 ballerinas and they'd be stuck after the first three. Anyway, I'd begun to develop too much. Big bosoms and Swan Lake

don't go together."

Two years later, June went on a two-week trip to America on a promotional tour for the American Beacons Plastics company. While in Chicago for the Merchandise Mart Fair she posed for Playboy. Never a centerfold, Wilkinson was in Playboy many times starting at 17 when she was still a brunette. She even helped open the first Playboy club in Chicago. "A lot of people associate me with Playboy, and that's not right. I was signed to a contract with Seven Arts before that. And I was 17 years old and in Chicago for an ad job that was only for one day. When you're 17, you're so cocky. Teenagers! I'd like to throttle my kid sometimes. So I looked at this magazine Playboy with all the confidence of a teenager and said, 'Huh!, my body's that good!' And so I called the office and Hugh Hefner answered the phone. It was about 11:30 or midnight so he answered it. I said, 'I would like to be in your magazine.' And he had seen me on the TODAY SHOW the day before, so he knew who I was. Playboy was the first glamorous thing I did, because I always used to play the funny kid." On The TODAY SHOW (hosted by Dave Garroway) she did a comedy skit with Ed Wynn.

Her first Playboy spread in Sept., 58 was titled "The Bosom" (actress Marie McDonald had been publicized as "The Body"). The pictures didn't go over too well initially with Wilkinson's new employers. "Before I even talked to Hugh, I was in New York. I met Ray Stark and Elliot Hyman. They were doing (THE WORLD OF) SUSIE WONG at the time, and they put me under contract to Seven Arts. But they were very unhappy when the Playboy thing came out because, in the late 50s, it was a little shocking. But once they recovered, they said, you did it, so let's run with it. So they promoted me as the most photographed nude in the world, which wasn't hype. That's what I became at that time. I was the most photographed nude. You couldn't pick up a magazine at the time without seeing me. I owned that title. By far. I don't know if it hurt my career. If I had to do it again, I would have waited. But what it did was give me audience. When I came out in PAJAMA TOPS and it opened at the Seattle World's Fair (in 63), it did phenomenally well. I did a national tour that broke records and it went to Broadway. I have to give Playboy credit for that." She also appeared in the Dec. 58 issue.

Her nude modeling career led her to meet photographer Russ Meyer. He shot many photos of her and she had an odd cameo role in his 1959 nudie trendsetter THE IMMORAL MR. TEAS. It has been declared (right or wrong) to be the first publicly screened film to show nudity. "Russ Meyer was taking lots of pictures of me. It was during my most photographed nude in the world period. He was working independently at the time. And some of them he did get into Playboy. My first Playboy wasn't with Russ but my second one was. He was doing THE IMMORAL MR. TEAS and obviously I couldn't be in it because I was under contract to Seven Arts. And this was not the kind of movie they'd want me to be in. So just as a gag, and a favor to Russ, there's a moment when there's this small window, and this woman goes to the window and pulls down the blind. You can't see my head, but those breasts were mine. I got no credit, and I didn't charge. That was me saying, 'Good luck on your first movie, Russ.' But it's funny, people know

today it was me. I guess it's like finger prints. No two bosoms are alike."

Although she appeared on some TV programs, the Seven Arts contract didn't lead to film work. "They never used me in anything. They just paid my salary. They were making SUSIE WONG at the time but there was nothing for me in that. They just paid for acting and voice lessons and I lived a life of luxury for a year. Finally, I heard about this audition for Spike Jones' band and I went out and got the job. I asked Seven Arts if it was okay if I did it and they didn't know who I was. They had to look me up and find out I was under contract with them. The only thing I did for Seven Arts was a walk on in THUNDER IN THE SUN." The odd 1959 western is about French Basques in California and stars Susan Hayward and Jeff Chandler. "I had one brief scene and a line. That was the most expensive line Seven Arts ever paid for." She was back in the Aug. 59 Playboy ("The Bosom In Hollywood").

In one 60s interview she said: "The studio kept trying to make me sound, act and look like Monroe, or what they thought Monroe was." At 18, she was loaned out to travel and appear on stage singing with Spike Jones and his band. The famous comedy bandleader had several short-lived TV programs but was only doing live shows at the time. Midget actor Billy Barty was one of the Jones regulars. "Spike had no sense of humor off stage at all. It blew my mind. I couldn't believe it. It was funny. He was this straight guy. Billy Barty is a real gentleman, though. A wonderful guy." June

appeared in THE PRIVATE LIVES OF ADAM AND EVE (from Universal), directed by Albert Zugsmith. Mickey Rooney, who plays the devil is listed as co-director. "Director? He didn't direct anything. Maybe he claims to. Albert Zugsmith got 425,000 stars in that picture. It was overloaded. And when that happens, nothing good can come of it. I played one of Mickey Rooney's mistresses. Mickey was...uh...(laughs)... no comment. I was going to do a movie with him this year, but it didn't work out for whatever reason." Some of the stars in PRIVATE LIVES were Mamie Van Doren and Martin Milner as Adam and Eve, Tuesday Weld,



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Mel Torme, Ziva Rodann, Fay Spain and Cecil Kellaway, most playing two roles. Singer Paul Anka was also in it. "I dated him for a couple of years. I used to have a thing for short, dark men. I got over it" (from a 60s interview). The harmless "Spectracolor" comedy (b/w with a color Eden dream sequence) was condemned by the Catholic Legion Of Decency.

Playboy featured June a lot in 1960. She showed up in the June, July, Aug., and Oct. issues then was a major selling point in the Nov. issue ("The Bosom Revisits Playboy"). Still in her teens, June, headed to Brazil to make the steamy voodoo movie **MACUMBA LOVE** (PV #10), directed by actor Douglas Fowley. Reportedly, two versions were shot of some scenes. In Europe viewers saw June topless. We saw her in a bikini. "That was great fun. I did have a wonderful time shooting that. I fell madly in love with a Brazilian and hey, I had my 19th birthday down there and it was this exotic country and Latins love blondes. Lots of fun. I think they shot it in Brazil because it was cheaper. It ain't much of a movie, but what a time." **MACUMBA** starred serial actor Walter Reed as June's father and Ziva Rodann. "I heard recently from a friend that Ziva Rodann was still around, but I really don't know what happened to her." Ads for the United Artist release in "flaming Eastman color" billed June as "44-20-36."

While making **MACUMBA**, Wilkinson was approached by a producer to star in the film **CAREER GIRL** (60). She has a brief nude scene in the Astor color release. "All that was was a way to exploit me. It's

just this silly film about a girl who goes to Hollywood, gets frustrated, then goes to a nudist camp. At the end, I dive off a diving board into a pool nude. And that scene kept it on 42nd street for years. Here I am appearing on Broadway and that damn film is playing in town." Ads said "That Play-Girl in the exclusive behind the scenes story of a fetching figure. She reached for stardom by using all her nature-gifted charms." **TWIST ALL NIGHT** (61) aka **THE CONTINENTAL TWIST** beat Sam Katzman's **TWIST AROUND THE CLOCK** (with Chubby Checker) to the

theatres by 15 days. Director William Hole Jr. had also done **THE DEVIL'S HAND** (59). "I had a big part in that as Louis Prima's girlfriend. It was made in a hurry because they wanted to get it out while the twist was popular. All I can say about it is that it's probably the best of the twist movies, which doesn't say much. Louis was great. He wasn't in it because he could twist. He was in it because he could play the twist. He was extremely nice. I liked him a lot, and he was very protective of me. Guys in his band (Sam Butera and the Witnesses) would be telling me off color jokes and he'd say, 'You can't say that! There's a fine lady in here.' So the guys would wait 'til he left and finish

the joke. He gave me a gold watch with 'To A Fine Lady' engraved on it. But sometime later, it was stolen from me." The A.I.P. release played with Bill Rebane's **TWIST CRAZE** short as a prologue. Scenes from **TWIST ALL NIGHT** are in the recent documentary **TWIST** (PV #19).

A Pictorial Biography Of June Wilkinson was a



- 59 **THE IMMORAL MR. TEAS** (R.M.)
- THUNDER IN THE SUN**
- THE PRIVATE LIVES OF ADAM AND EVE**
- 60 **MACUMBA LOVE** (Some V)
- CAREER GIRL**
- 61 **TWIST ALL NIGHT**
- 62 **THE BELLBOY AND THE PLAYGIRLS**
- TOO LATE BLUES**
- 63 **LA RABIA/THE RAGE WITHIN**
- 64 **(PARTY GIRLS FOR) THE CANDIDATE**
- 71 **HOLLYWOOD BLUE**

- 74 **FLORIDA CONNECTION** (Unicorn)/**WEED**
- 83 **TALKING WALLS** (Star Maker)
- 84 **SNO LINE** (Lightning)
- 85 **FRANKENSTEIN'S GREAT AUNT TILLIE**
- (Video City)**
- 86 **VASECTOMY** (Worldvison)
- 90 **KEATON'S COP** (Warner)
- 94 **TWIST** (New Line)

TV: **THE TODAY SHOW**, **THE GARRY MOORE SHOW**, **THE JERRY LESTER SHOW**, **PLAYBOY'S PENTHOUSE**, **ALCOA THEATRE**, **77 SUNSET STRIP**

deluxe 1961 one-shot magazine filled with negligee, bikini, mink coat and topless and nude shots, June hanging out with race car drivers and posing in a car, a boat, a bed and on a beach and a tennis court. It stressed that she didn't drink or smoke, said "When you see June nude on these pages you see a talented, successful, moral young woman without clothing" and even had a poem by June. It sold for one dollar. She was top billed in **PLAYGIRLS AND THE BELLBOY**, originally a 1958 b/w German sex comedy directed by Fritz Umgelter and produced by Wolf C. Hartwig. A young Francis Ford Coppola (and Jack Hill) shot new 3-D color sequences featuring June and others as lingerie models. She was billed as being the star. "Is that a joke or what? Francis, I'm sure would like to bury that one. You'd better be drunk when you see that. I never used to mention it, but then I thought, well, Francis Ford Coppola is a big name, why don't I mention it? I think I was in it just so they could recoup the money they spent in Germany. Hugh Hefner saw it, and he said he thought it was cute. He thought it was reminiscent of the 50s. It was cute and campy. Whatever... He loved it. But at least it's camp now. I walked out on it when I first saw it and hated it." When released by Joseph Brenner in 1962, the ads described June as "Staggering, Magnificent, Mighty, Sensational - 43-22-36." "Oh, really? Then it wasn't all bad (laughs). I'd better look at that movie again. I think in 3-D it probably comes off better."

Wilkinson first appeared in plays on the West coast in 1961. acted in stage productions of **BABY DOLL**, **MARRIAGE GO ROUND** (with Louis Jordan), **COME BLOW YOUR HORN** (with Sylvia Sidney) and **NORMAN IS THAT YOU** (with Milton Berle). **PAJAMA TOPS** (based on the French farce "Mou Mou") was first performed in America in the late 50s with period costumes. It starred Elaine Stritch and Diana ("Too Much Too Soon") Barrymore. In 62 the

national tour of the modernized version opened featuring Wilkinson. Greta Thyssen (**ANGRY RED PLANET**) and Barbara Eden also played the mistress of a businessman at various times. A later version of the play starring Pia Zadora was filmed and shown on cable TV.

John Cassavetes' **TOO LATE BLUES** (62) starred



June with Mickey Rooney

June with Spike Jones



Bobby Darin as a jazz musician and Stella Stevens. Seymour Cassel and Vince Edwards were also in the cast. June was the "girl at bar." "John was a friend of mine, John and Gena (Rowlands) and Seymour (Cassel). This was during a time when I was the glamour queen, which I loved. When I grew up, it was my brother who everyone said was the good looking one. Now everybody was paying attention to me. And I loved it. John didn't like that. He said, 'You've got so much talent. Don't you dare coast on your body alone.' I think it was the movie **CAREER GIRL** that got him upset. So he told me he was writing a part for me in his film. But he got caught up in all the things you do when you're making a film, and he didn't get around to using me. Next thing you know, I've been paid for weeks and haven't been in the film. So I'm only in the last scene. Still, I really liked him. He was really ahead of his time. I even had money invested in **SHADOWS** (60), though I haven't seen a dime."

The Dec. 62 *Playboy* was the last of the many issues with new Wilkinson photos. In later years her old photos appeared in many anniversary issues and looking back articles. **LA RABIA** or **THE RAGE** (63) was directed in Mexico City by Myron Gold. Wilkinson starred as an American stripper who steals a fortune with her gigolo boyfriend (Armando Silvestre). "I made a movie in Mexico called **THE RAGE WITHIN** which was a really good movie. It was arty, well directed and acted. It was entered at the Cannes Film Festival." "Bikini With No Top On The Top" b/w "So What Else Is New" (Jubilee) was a 1963 single with Mamie Van Doren. "Mamie and I are still

friends. In fact we did a record together. A rock record. It was when topless bikinis were in the news, so we did a song called "Bikini With No Top On The Top." Cashbox gave us a B plus. My dad, who was in a band, saw that and said, 'Boy, Americans must be crazy.' It wasn't a hit."

An article in *Whisper* (Jan 63) was called "How June Wilkinson Proved 'It's What's Up Front That Counts.'" That year she was in *PAJAMA TOPS* at the Seattle World's Fair (the cast included John Agar) and at The Winter Garden in Manhattan. An article in *Top Secret* magazine (Jan. 64) was called "Bustiest Nude Calls It Quits." In a newspaper article from March, she talked about her nude modeling. "It turned me into a sex symbol... a freak. Now I've got to prove I'm something besides a sex symbol, something more than a body. I want to be recognized for my dramatic and comedy talent, as an actress, a performer."

About the *PAJAMA TOPS*: "It's one of those shows that seems to be an audience pleaser. It's a sexy farce, but I don't think I would have lasted two days on the stage if I couldn't act as well as look good. Some people don't come across on stage, you see. You give me the most magnificent lady or man and when they walk out on stage, you say, oh my god, look at that face. Then

after 15 minutes, now what? It's up to them to come up with something else. Comedy was always what I did most of. And I think comedy is harder than drama. You have to say lines with a rhythm of a dance routine. You have to listen to the audience. If the audience laughs, you have to come in as the laughter is dropping off. If no laugh is there, you've got to come in fast and try again."

THE CANDIDATE was the last 60s feature with Wilkinson. The b/w drama starred June with Mamie Van Doren and future TV star Ted Knight as a candidate for Senator. He plans to marry June but dies after seeing her in a stag film. Rape and abortion were also in the plot. "We did this bedroom scene and Ted was so nervous. Even two days before the scene, he's

nervous. He said to me, 'What if I get aroused?' So, I said, 'I'll bet you won't.' So the day rolls around and we're in bed and his wife's on the set. And after three hours he comes up to me and says 'This is the most unarousing experience I've ever had.' Nice guy." Atlantic released it as *PARTY GIRLS FOR THE CANDIDATE* in 64. There was even a soundtrack LP on Jubilee (Mamie sings on it).

For much of the late 60s and 70s, Wilkinson concentrated on stage work. She still showed up in magazines like *Confidential* though. The May 65 issue had a Wilkinson headline: "Would You Pay \$2,000 For A Picture Like This?" She went on a national tour of *ANY WEDNESDAY* (with Tom Poston and Elaine

Stitch) in 66. *Adam Film World #2* (67) had an illustrated Wilkinson feature: "The Making Of A Sex Symbol." It said her best friends were producer Maurice Duke (*TWIST ALL NIGHT* and *THE CANDIDATE*), who "mentored her career for several years," country-western singer Ray Sanders, "her favorite date" and screenwriter Raymond Locke (he wrote *MUDHONEY!*). There was also an A-Z questionnaire along with the sexy pictures. She later "hosted" a compilation movie called *HOLLYWOOD BLUE* (71) with Mickey Rooney. "Oh please! That made me real



angry. I did this interview and they just intercut it with the other scenes to make it look like I was talking about something. I'd say, 'That's disgusting' and they'd cut to a shot of Mamie Van Doren and make it look like that's what I was talking about."

While doing a production of *PAJAMA TOPS* in Houston in 1972, she met 6'2" Houston Oiler quarterback Dan Pastorini. They married in 73. He was 24. She was nine years older. They had a daughter, Brahna, in 76, later a U.S.T.A. ranked junior tennis player. The couple even made a movie together, *FLORIDA CONNECTION* (aka *WEED*) (74). "The producer of *THE RAGE WITHIN* wanted to do another movie and decided, let's put Dan in it. I was happy to put Dan in it because, the deal with Dan at

the time was that during the football season, I would not work. And it worked well during the football season. I did not mind being Mrs. Dan Pastorini when he threw a touchdown pass. I figured it was because of my meatloaf. Dan hated being Mr. June Wilkinson. He hated it. He didn't like people ogling me on stage. I figured this movie was a way of keeping him interested. And he did enjoy it." June plays a pilot that helps a drug smuggler (Dan). *THE FLORIDA CONNECTION* is notable in that the drug smugglers are the good guys and the cops and government officials are the bad guys. "I guess that is odd. (laughs) I guess the best way to say is that it was a product of the 70s and that the film was financed in Florida as well."

Pastorini posed for *Playgirl* in 1980. He also had an affair with Farrah Fawcett, but June later said "She came along after we were separated. Farrah was one of the many names that came and went. Quite frankly it was the groupies on the sports scene. They went after Dan." About Farrah, Pastorini later said "I realize now that her only interest in me was to make Ryan O'Neal jealous." Pastorini and Wilkinson divorced in 82. The next year Fawcett and Lee Majors divorced and she had a kid with O'Neal. Wilkinson never remarried.

One of her oddest credits was in a 70s TV production of *HELLZAPOPPIN* with Michael Jackson. "Yeah, that was the real Michael Jackson. I appeared in sketches and things and he sang and danced. Everybody thinks he's this freak, but he seemed very normal and he seemed like he liked the ladies. On top of that, he was a real gentleman." Note: We have failed to find any evidence that the play *HELLZAPOPPIN* (with Jackson and Lynn Redgrave) was ever aired.

In 76, Wilkinson opened the June Wilkinson Aerobic Workshop centre in Toronto. "I started the first aerobics studio ever in Canada. The press didn't know what the word aerobics was. 'What's aerobics' they'd say. I had five in Canada at one time, but I finally sold them." She showed up in the World section of the Dec. 81 *Playboy* ("She Still Has What It Takes") and was remembered in *Celebrity Skin* issues #2 (79), #3 (80) and #4 (81). "I didn't work in many films during that period. The reason I didn't was that I didn't like any of them. So I stopped making movies and started doing shows. But after I divorced Dan, I thought, gee, I wouldn't mind doing movies again. Even if they're bad, I can't be that bad. And maybe someone will see me and get to see what I look like now."



The comeback roles were in a batch of pretty obscure features. *TALKING WALLS* (83 but released in 87) was about a student who tapes sexual encounters in a Hollywood hotel for his thesis. With Sybil Danning, Sally Kirkland and Barry Primus. Wilkinson even has a brief topless scene. *SNO LINE* (84), about coke smuggling in Texas, stars Vince Edwards, Paul Smith and Wilkinson. *FRANKENSTEIN'S GREAT AUNT TILLIE* (PV #7) like *THE RAGE WITHIN*, was made in Mexico by Myron Gold. It featured Aldo Ray, Zsa Zsa Gabor, Yvonne Furneaux and the late Donald Pleasence as the baron. "Now there's an actor. And what a gentleman. I have nothing bad to say about Donald." Wilkinson's two most recent movie appearances are comedies directed by Robert Burge. *VASECTOMY* (86) stars Paul Sorvino as a bank owner with too many kids. With Cassandra Edwards, Abe Vigoda, Lorne Greene and William Marshall. *KEATON'S COP* (90), shot in Texas, stars Lee Majors as the bodyguard of a former mobster (Abe Vigoda again). Wilkinson and Majors must have had a lot to talk about. Also with Don Rickles.

A feature in *Celebrity Sleuth Vol 5 #2* (92) included many older nude photos. June Wilkinson now lives in California and has appeared at Hollywood memorabilia shows, autographing photos of herself. "Right in the earthquake center. I've got a lot of cracks in my foundation. I had a show to do so I said goodbye and left town for three months. But you know that more people died in the cold in New York the next week than died in the earthquake, so there you go." Until recently, she wouldn't talk about her early movies at all. "Back then, I thought they were horrible movies. I didn't like any of them. So rather than condemn myself to B movies, I concentrated on the stage. Now, I don't mind the movies. They seem harmless and people seem to like them. Ha! All the movies I thought were dead and buried are becoming well known again."

Last year, Wilkinson, then 54, was in a sold out three month run of the farce *PAJAMA TOPS* in Toronto, then in Calgary. She had performed in the play all over North America for 30 years. The lead mistress role is played by Petra Verkaik, an 89 *Playboy* Playmate. Wilkinson now plays the wife. She still steals the show though and appears in a gold lame one piece swimsuit.

Thanks to Alan Betrock

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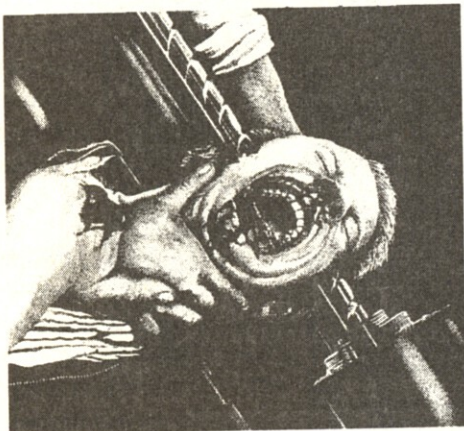
- Abduction (75) Judith-Marie Berigan, L. Tierney
- The Abductors (71) 2nd "Ginger" w/Cheri Caffaro
- Alley Cat (84) Karin Mani, Edward Victor directs
- Amuck! (78/Ital.) Barbara Bouchet Rosalba Neri
- Assault (70/UK) Suzy Kendall, Lesley-Anne Down
- Astro-Zombies (68) Tura Satana, John Carradine
- Baba Yaga (69/Ital.) Carroll Baker, Isabelle De Funes
- The Beauties & the Beast (73) Uschi Diegard
- Best of Sex & Violence (81) Great 1970's trailers!
- Big Doll House (71/Philippino) Pam Grier
- The Black Room (81) Features Linnea Quigley
- Blood of the Vampire (58/UK) Barbara Shelley
- Blood Sisters (87) Amy Brentano, Shannon McMahon
- Blood Spattered Bride (72) Based on "Carmilla"
- Breeder (86) Tim Kincaid directs. Lotsa nudity!
- Bury Me an Angel (71) Dixie Peabody, Terry Mace
- Caged Heat (74) Barbara Steele, women's prison epic
- Caligula (79/UK/Unrated/Unclut) Helen Mirren
- Cannibal Girls (72) Eugene Levy, Ivan Reitman dir.
- The Centerfold Girls (77) Tiffany Bolling
- Chained Heat (84) Linda Blair, Sybil Danning
- Cinderella 2000 (78) Catherine Erhardt
- Curse of the Crimson Altar (67) Barbara Steele
- The Cut Throats (76) Uschi Diegard, Nazis!
- Daughters of Darkness (71/Belg.) Delphine Seyrig
- The Demons (72) Sex-crazed nuns, Jess Franco dir.
- Devil Doll (64/UK) Yvonne Roman
- The Devil's Wedding Night (73/Italian) Sarah Bay
- Don't Go Near the Park (81) Linnea Quigley
- Dracula Exotica (79/X) aka "Lust at First Bite"
- Dracula Sucks (79/X) aka "Lust at First Bite"
- Emanuelle Reports From Women's Prison (84/Ital.)
- Emperor Caligula. The Garden of Taboo (82/Ital.)
- Eroticize (83) T & A exercise, Kitten Natavidad
- Escape From Blood Plantation (75/Ital.) Udo Kier
- Escape From Hell (85/Ital.-Span.) Babes behind bars
- Escape From Women's Prison (76/Italian)
- Famous T & A (82) Sybil Danning hosts nude clips
- Fanny Hill (83/UK) Lisa Raines, Ivan Reed
- Flesh Feast (70) Veronica Lake's last film
- Flesh Gordon (72/X) Jason Williams, Suzanne Fields
- Fruits of Passion (81/X) Klaus Kinski / Bondage
- Gas Pump Girls (79) Kristen Baker, Dennis Bowen
- Ginger (70) 1st of 3 thrillers with Cheri Caffaro
- Girls Are For Loving (73) 3rd Ginger w/ C. Caffaro
- Girls For Rent (74) Georgina Spelvin, Al Adamson
- Girl in Room 2A (76/Ital.) Daniela Giordano
- Girl (70/UK) Vanessa Howard, Ursula Howells
- Gor (87/Ital.) Urbano Barberini, Rebecca Ferratti
- Helltrain (77/Italian) Nazis abuse women
- Homicidal (61) Jean Arless, William Castle dir.
- Horror Planet (80/UK) Stephanie Beacham
- House of Whipcord (74/UK) Anne Michelle
- House on Straw Hill (75/UK) Udo Kier, L. Hayden
- Ilsa, Harem Keeper of the Oil Sheiks (75/D. Thorne
- Ilsa, She Wolf of the SS (74) Dyanne Thorne
- Ilsa, the Tigress of Siberia (77) Dyanne Thorne
- Ilsa, the Wicked Warden (75) Dyanne Thorne
- Invasion of the Bee Girls (73) Victoria Vetri
- I Spit on your Grave (78) Camille Keaton raped!
- Jess's Girls (75) Sondra Currie, Regina Carol
- Killing in the Nude (88/Chin.-Eng. subs) X-rated
- The Legend of Spider Forest (76) Peter Sykes dir.
- The Lost Empire (83) Angelique Pettyjohn
- Love Me Deadly (72) Mary Wilcox, L. Waggoner
- The Loves of Inna (80/Spain) Jess Franco directs
- Mad Dr. of Blood Island (69) Angelique Pettyjohn
- Mark of the Devil (69) Olivera Vuko, Udo Kier
- Mark of the Devil II (72) Erica Blanc, R. Nalder
- Mata Hari (85) Sylvia Kristel, Curtis Harrington dir.
- Ms. 45 (81) Abel Ferrara directs, Zoe Tamerus
- Naked Super Witches of the Rio Amore (77/Franco
- Naked Warriors (74/Italian) Pam Grier, Sarah Bay
- The Nightcomers (71/UK) Stephanie Beacham
- Nightmare Castle (65) Barbara Steele, Helga Line
- 99 Women (69) Sarah Bay, H. Lom, J. Franco dir.
- Nocturna (78) Disco queen Nai Bonet, J. Carradine
- Nuns of Sant Archangelo (73/Libx./Ital.) Heywood
- Olivia (83/UK) Suzanna Love, Ulli Lommel dir.
- Orgy of the Dead (65) Ed Wood, Chiswell & Strippers
- Outlaw of Gor (87/Ital.) Urbano Barberini
- The Perils of Gwendoline (84/Ital.) Tawny Kitaen
- A Place Called Today (71) Cheri Caffaro, L. Wood
- Policewomen (73) Sondra Currie, Elizabeth Stuart
- Possession (82/Libx./Unclut UK) Isabelle Adjani
- Psycho From Texas (74/L. Quigley's 1st nude scene!
- Robotrix (91/X in Chinese Libx.) Amy Yip
- Savage Innates (73) Olivia Pascal, J. Franco dir.
- Savage Streets (85) Linda Blair, Linnea Quigley
- Scream, Baby, Scream (69) Eugene Wingate
- Sheba, Baby (75) Pam Grier, Wm. Girdler directs
- Sisters of Satan (75/Mexican) Exploding nuns!
- Slaughter Hotel (71/Ital.) Sarah Bay, Klaus Kinski
- Spirits of the Dead (67/Libx./in French) Vadim
- S.S. Experiment Camp (78/Ital.) Nasty Nazi torture!
- The Story of O (75/X) Corinne Clery in bondage
- Stripped to Kill (87) Kay Lenz, Greg Evigan
- Superchick (73) Astrologer Joyce Jillion
- Sweet Sugar (72) Phyllis Davis abused behind bars
- The Tempter (74/Italian) aka "The Antichrist"
- They Came From Within (76) Barbara Steele
- 'Tis Pity She's a Whore (73/Ital.) Charlotte Rampling
- Titillation (82/X) Angelique Pettyjohn, K. Natavidad
- Torso (73) Suzy Kendall, Sergio Martino directs
- Vampire Hookers (79/Filipino) John Carradine
- Vampyres, Daughters of Dracula (74/UK) Anulka
- The Velvee Vampire (71) Celeste Yarnall bites
- Vendetta (85) Karen Chase, Sandy Martin
- The Virgin of Nuremberg (63) Rossana Podesta
- White Cannibal Queen (79) Jess Franco directs
- Women's Prison Massacre (83/Ital.) Laura Gemser
- Young Hannah, Queen of the Vampires (72)
- Zombie Island Massacre (84) Rita Jenrette

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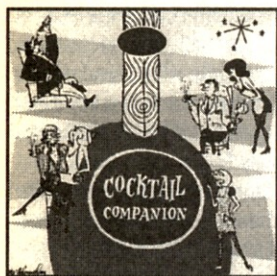
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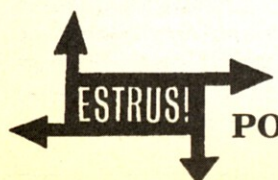
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WILLIAM LUSTIG

Interview by Steve Voce



Robert Zdar is the MANIAC COP

William Lustig was born Feb. 1, 1955 in the Bronx and lived in New York City most of his life. He's a nephew of boxer Jake LaMotta (his mom is Jake's sister). He once worked as a theatre usher in Fort Lee, New Jersey, which explains his claim to have watched *DELIVERANCE* "70 times." "I lived in the New York area for 30 years. I kind of felt like I did my time there and that's when I started coming out here (L. A.) a lot. I took some film classes at NYU. That's when Haig Manoogian was the head of the film department. (Note: Martin Scorsese dedicated *RAGING BULL* to the late Manoogian.) I was in one of his classes and I had a hard night the night before. I'd been out drinking and partying and whatever, and I was in his class with a hangover, drinking coffee, and in the back of the room and they were showing this student film, and I was the last guy in the world who I wanted him to call on for comments about the film, but sure enough he realized the mood that I was in and called on me and I said 'Hey, that's a movie I'd only show to my family and friends.' And he goes 'Lustig, the only movie you understand is *MANDINGO*.'"

Lustig is above all, a movie fan. "WILD BUNCH, what a picture. 'If it moves, shoot 'em.' I remember when I saw that in New York on Broadway, it was great. Greatest movie." When asked about the movie with the perfect cast he responds "I would say *GODFATHER 2* was better than One, and Three is a waste. *GODFATHER 2* feels more assured than *GODFATHER One*. *GODFATHER 3*, with those poisoned cannolis! I couldn't stop laughing in the theatre. When Eli Wallach is eating a poisoned cannoli while watching an opera...! I mean, for crying out loud, doesn't anybody think?"

Young Lustig worked as a production assistant or assistant editor on some major NYC location movies including *THE SEVEN UPS* (73) and *DEATH WISH* (74) and did similar jobs and was even a casting director for X rated

movies. "I started working in my mid-teens, mid to late teens. I started to work on adult movies, which were very popular at the time. They're still popular, but back then they were real movies shot on 35 mm. Back then it was like goldmine time. Everybody who had a few bucks was putting money into that because of *DEEP THROAT* and *DEVIL IN MISS JONES*, and so I worked on a whole bunch of those. And then I directed my first one when I was 21. And that was *VIOLATION OF CLAUDIA*. I don't remember what it was about actually (laughs). Actually, I remember it was a rip-off of the movie *BELLE DE JOUR*. I had seen *BELLE DE JOUR* (Bunuel's 67 film) at some revival house, and I said 'Oh, boy, let me do an X-rated version of it' and that's essentially what I did. It certainly didn't have the quality of *BELLE DE JOUR* but it made money."

Lustig (using the name Billy Bagg) produced, directed and edited *THE VIOLATION OF CLAUDIA* (77). A tennis instructor (Jamie Gillis) leads a wealthy but neglected NYC housewife (Sharon Mitchell) into a brief life of being a call girl. She eventually decides to return to her husband but finds him in bed with Gillis. Also with Long Jean Silver (she has a stump leg) and "Crystal Sync." *HOT HONEY*, also by "Bagg" and from the same year stars Heather Young

as the virginal Honey. She lives with her brother (Jamie Gillis again), who is in a wheelchair after a car accident. Serena is his nurse. Honey ends up having sex with both her brother and the nurse. Also with NYC cable TV star Robin Byrd (who was in a number of hard core features).

MANIAC was the first movie with Lustig's name on it. Star Joe Spinell (PV #2) had already been a successful character actor (*ROCKY 1+2*, *GODFATHER 1+2*, *TAXI DRIVER*...) for ten years. Spinell was an executive producer, wrote the story, co-wrote the script and played Frank Zito, a schizophrenic, mother-obsessed killer who scalps women. It was shot (16mm) in 26 days. Andy Garroni produced, Robert Lindsay was the cinematographer and Tom Savini created the disturbing gore FX (and appears in one scene). The controversial *MANIAC* was released in 1980 by Analysis (*CALIGULA*, *BASKET CASE*...) with a self imposed X rating. It was condemned by most critics (including Siskel and Ebert) by several women's groups and even many horror fans. English horror star Caroline Munro is in it and porn stars Abigail Clayton (aka Gail Lawrence) and Sharon Mitchell have roles. Clayton (*SEVEN INTO SNOWY*) had also co-starred in *BYE BYE MONKEY* (78) with Gerard Depardieu but soon retired to raise a family. Varese Sarabande released the excellent *MANIAC* soundtrack by Jay Chattaway, an arranger for Maynard Ferguson.

"I met Joe Spinell on *THE SEVEN UPS* and we became instant friends and we started hanging out together. We started going to the movies a lot and we both had a love for low budget movies. As a matter of fact, I would say he's the first adult who ever gave me encouragement in my passion to make genre movies, or whatever you want to call them. I was really into hard action and the horror pictures, like the Dario Argento and Mario Bava films, and even the Roger Corman-type films from California. I used to go to 42nd St. all the time and watch these movies and Joe began going along with me because he also

enjoyed them, and we started saying 'We gotta make a horror film together.' So we started developing a script called Slayride and that script...I forgot the reason, but that script, we were never able to get the financing together, and then we said 'we're going to make a movie, and we're calling it MANIAC and uh, how much money do you have?' And we brought in a friend of mine, Andrew Garroni, and we all threw some money into a bank account and we had \$48,000 between the three of us, and we started making the movie. The total cash budget was \$135,000. The actual final cost of the film, with deferments and unpaid bills and all the rest, was about \$350,000. And it was very successful. As a matter of fact we were in profits on the film two weeks after I got the answer prints out of the lab.

"I came to Los Angeles to sell my movie MANIAC. I was with Joe Spinell, and an actor friend of mine, and we were driving around to different studios. I went to AIP, and I went to all these different places, literally with print in hand. With 35mm metal cans in my hands going from place to place. So finally, I went to New World Pictures. And I had set up a screening with Roger Corman. And I go there and they had, without a doubt, the dingiest screening room I've ever seen. My recollection was there was a bed sheet on the wall. I could be wrong, but it appeared to me, in my mind, as a bed sheet on the wall. And a screening room that had no more than 10 seats. I wanted to meet Roger Corman. I went around the corner to Hamburger Hamlet where I was with Spinell and my friend, and we're waiting nervously, looking at our watches. Okay, the film should be almost over now. We come back and the lights are on. I know that the movie runs longer than we've been gone and I get 'Oh, they hated it.' So I go to the projectionist and I say 'What happened?' And he says 'Well, we screened the first and last reel,' and I said, 'What did anybody think?' He goes, 'Well, you're going to have to talk to Roger Corman about it.' So I go over to Roger Corman's office, 'cause I'm also thinking in the back of my mind, maybe I could get a job from him. All of a sudden I realized, he only looked at the two reels, and it was pretty bleak. Go to his office, I see Roger Corman. He looks up at me, he goes 'Cut it to an R and I'll distribute it.' And that was it. And I left. That's the words of wisdom from Roger Corman.

"I eventually met him again and he was very, very nice to me. It was another weird experience. I was at the American Film Market, and this was at the time that they were doing all these big things at the American Film Market. They had these like, gala balls which was ridiculous. Here is like Sam Sherman, guys, you know, selling the cheapest films under the sun, they're having this \$100 a plate dinner, at this Century City. Well, I'm there, and I'm having dinner and the waiter who was serving me had a heart attack, right there by my table. So, the paramedics came and so, I left. You know, I just wanted to get out of there, it was just a bad feeling. I'm outside waiting for

my car, and there's Roger Corman, waiting for his car. And we're all alone, and we started talking, and I said 'Remember me?' and he said 'Yeah, I remember you.' And we start chit chatting, 'How you been....' Very gracious man. All of sudden they carry the waiter out on a stretcher, and I watch as they're putting the guy into the ambulance, all of sudden the guy's arm comes off (laughing) and it was like a horror picture, and there I am with Roger Corman and I'm watching this and I'm like 'This is too bizarre.'"

In 1981, when criticized for making a sick horror movie in the Soho News, Lustig said, "Imagine watching THE BRADY BUNCH and family shows that depict family life as one big happy family. How many people have one big happy family? You know how depressing that is to some people? I don't have a BRADY BUNCH family and I think most people don't. If you're going to talk about the influence of the media, about what's bad, you get depressed because of shows like that. In films like this, I think there's a relieving of tension. For five bucks, they get to watch somebody to act out their fantasy. Everybody wishes to kill somebody and generally speaking, they want to see

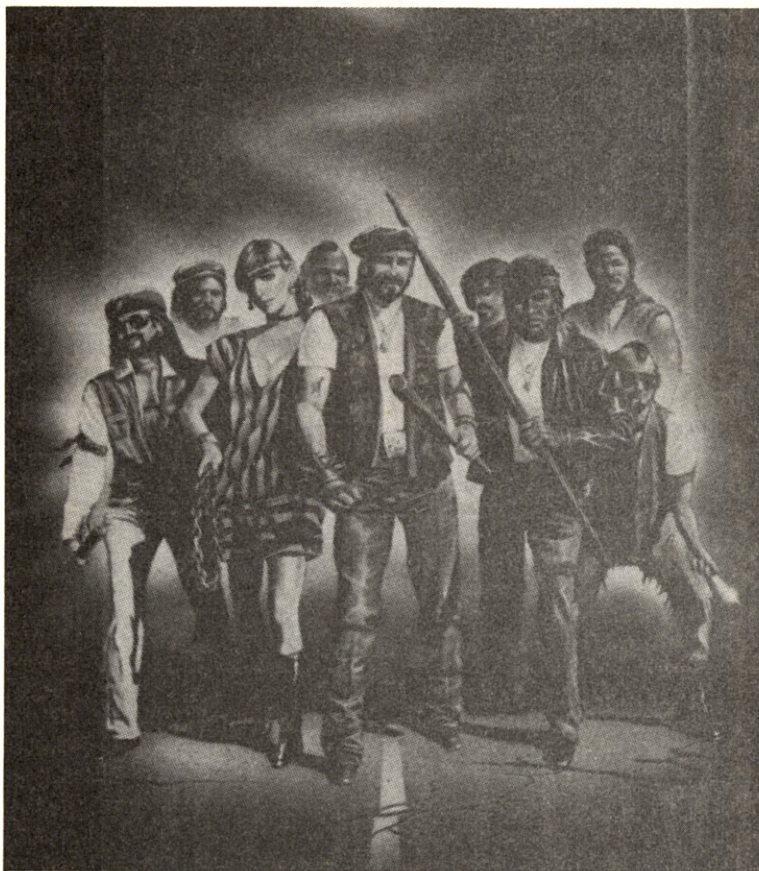
the guy blown apart, pushed in front of a train, down the elevator shaft."

Taking MANIAC to the Cannes film festival with Lustig led to Spinell starring in THE LAST HORROR FILM which also co-starred Caroline Munroe. Judd Hamilton, an executive producer of MANIAC was a producer, screenwriter and actor. It was filmed (partially on location at Cannes) in 1981 (but not released until '84). An actual MANIAC sequel was later announced to be directed by Buddy Giovinazzo (COMBAT SHOCK). Spinell had also agreed to do LONE STAR MANIAC in Texas to be directed by Tom Rainone (who interviewed the late actor for PV #2). Lustig was not involved in any of these projects. "I never actually planned the sequel to it, Joe Spinell was going to do a sequel, the tragedy was, finally he got the money to do it, and he was in preproduction on it, and he died (in '89), literally with the check by his side. And he was going to start shooting,

like, within a month after he died. I only talked to him a couple of days before. It's just so sad."

VIGILANTE (filmed as Street Gang) was a gritty, downbeat, violent movie, also co-produced by Andrew Garroni. Robert Forster (who replaced Tony Musante after production started) stars as a New York family man and factory worker who joins a vigilante group with his co-worker Fred Williamson (PV #10) after his family is attacked and his kid is killed. He's put on trial and goes to jail for assaulting the judge, but escapes for more revenge. With Carol Lynley as the Queens D.A., Joe Spinell as an attorney, Willie Colon, Rutanya Alda plus Woody Strode and Steve James (who both died in recent months). Film Ventures released it. Jay Chattaway wrote the score.

"VIGILANTE came about because of my experience with making MANIAC, through that experience, I got to travel around the world. And I was looking around for a film to make that would have international appeal,



VIGILANTE ad art

'cause I got a real kick out of traveling around. I used to love those Franco Nero pictures of the '70s. I really used to love those films. I used to go see all those, you know Enzo Castellari films and all those real hard edge, you know, what was that guy's name with the curly hair...? Oh God, what the hell's his name? He was just recently in that Abel Ferrara film CAT CHASER (Tomas Milian). I used to love going to see those movies, those real hard edge retribution films, so I decided I was gonna make one that was like those kind of movies... and so the idea for VIGILANTE, storywise, came from an actual character who was a mayor of some New Jersey town and that gave me the basic storyline, and I shot the movie like one of those Italian pictures, I shot in cinemascope, the music was very much Morricone type music and that was the approach I took on it. As a matter of fact, Woody Strode was kind of like my little homage. Yes, those retribution films. EXTERMINATOR was one of those. It was very big then. That was quite a cast. Bob was great. I mean, he's one of my closest friends to this day. Fred Williamson, I still see him a couple of times here. He's a great golfer, we play golf together."

It was five years before Lustig directed again. "Well, what happened was, when I was doing VIGILANTE, there was a shift in the currency which caused us to lose money. There was a time when the interest rates went sky high. They almost became like, if not higher than credit card rates. I won't go into all the details, but what basically happened, is I wound up losing money on VIGILANTE. And it wound up really putting me behind the eight ball financially. All the money I had made on MANIAC basically went to finish financing VIGILANTE. So I found myself at a real low point. And so I basically couldn't leave New York, and I couldn't get anything done, because I had all this debt and it took up a lot of my years, my trying to make money out of the movies to repay the debt."

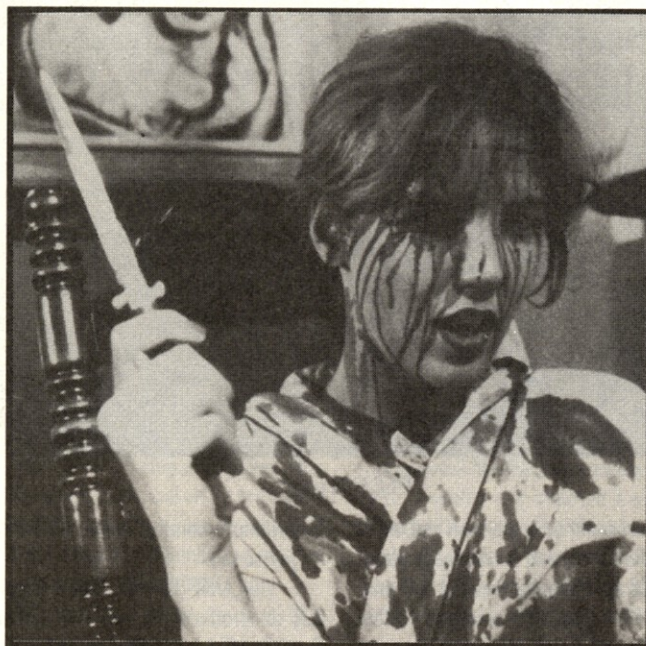
MANIAC COP restarted Lustig's career. Shapiro Glickenhau released it in 88. NYC cop Bruce Campbell's wife is killed. He's blamed and undercover vice cop Laurene Landon helps him to escape and catch the real killer. Robert Z'Dar is Matt Cordell, the badly scarred almost supernatural killer, a big former cop who was framed and sent to prison. It's a superior action/horror movie some humor. In one scene Cordell totally destroys a police station. With Tom Atkins as the cop on the case, Richard Roundtree, William Smith, Sheree North as a crippled policewoman plus Sam Raimi and Jake LaMotta in cameos. Jay Chattaway wrote the score (released by Phono Records) and David Carradine sings.

It was written by Larry Cohen (PV #11). "He had gotten fired from a

movie called DEADLY ILLUSIONS. He had been directing the picture, was fired, and was staying at the Mayflower Hotel, which is about a block from my apartment. And Larry and I had known each other. We had met through a mutual friend at a laboratory. And he called me up and he said let's have lunch. He claims...his story is we had lunch at the Mayflower, he's wrong. We had lunch at a restaurant in Lincoln Center, called O'Neil's, and at that lunch



Abigail Clayton is scalped by the MANIAC, but get revenge in the end.



we started talking and he asked me why I hadn't made a sequel to MANIAC, and I told him I really couldn't figure out what to do. So, through our conversation, he came up with the title MANIAC COP and he came up with the copyline: 'You have the right to remain silent forever!' And I said, 'That's gonna be great! That's gonna work! That's gonna be fantastic!' I said 'That's surefire! That's money in the bank. We gotta make this movie.' Basically, I'll tell you one thing, what happened was, this was in February. March was the St. Patrick's Day Parade. I went out with Sam Raimi and I called up Bruce Campbell. I said, 'Bruce, I want you to fly to New York and I want you to wear clothes I could easily duplicate and you're gonna star in a movie called MANIAC COP, but don't ask me where the script is. But what I know is that in some point in the movie, your going to be running through the St. Patrick's Day Parade in New York City. I said 'Are you in or are you out?' He got on the plane.

"I got him and I got Sam and I called up Larry, I said 'Larry, fax me some stuff to shoot for the St. Patrick's Day, some dialogue for a scene,' so I gave it to Sam, and I said 'Sam go out in the middle of the street and do this dialogue.' And we shot actually much more than what wound up in the movie, and then from there, we just sort of built the movie around that, and we wound up shooting the movie in August, like 6 months later. You want to know something? It worked! What's wrong? It's very successful in video. The shame is the film got a really aggressive distribution when it played on the East Coast, and when it came out here, it was released on video shortly after its theatrical run. So they didn't spend any money advertising it.

It was really a shame. As a matter of fact, Larry and I had dinner the day it opened and we went across the street to see it playing in the tiniest theater on Hollywood Boulevard. It was really depressing. 'Cause the audiences loved it! When it was playing in New York, they were going crazy over it. I had a great time making that stuff. Kind of long 40 hour days. I had a lot of fun making MANIAC COP. It's funny, you know it's very amusing to me. It seems like when you first start out, no one pays attention to you, and as soon as you get on to something successful, all of a sudden, you'd think the instinct for people is to say 'Wow, he's been successful, let's leave him alone. It seems like

sequel to sequel, on the MANIAC COP series, I had less and less freedom to make the pictures. I didn't compromise one time on the picture. I'm not saying the picture is great, but there's not one compromise in terms of I did something I didn't want to do.

"All these people have at one time or another, achieved cult status. Bruce Campbell's really big. Sheree North was great. You remember her from (Don Siegel's) CHARLEY VARRICK? She hasn't done much lately. She was just wonderful. I really had a great time making that picture. It was hard work, long hours, but the cast was great. Bill Smith used to have us cracking up all day long. Bill Smith was the biggest jokester you can imagine. I almost find it, when you look at him in the movies, it's almost hard to believe that his personality would be like that. When you're working with guys like Bill Smith and you're working with Bruce Campbell, it's fun. Bruce Campbell cracks me up. I watch him once in a while on BRISCO COUNTY. I'm happy for him. I'm glad for him. I hope the show stays on." (the Fox series was canceled last year).

In HIT LIST (1988) Jan-Michael Vincent's child is kidnapped by mistake. Lance Henriksen is a ninja-like assassin working for mob boss Rip Torn who wastes the wrong family. The violent action movie also stars Leo Rossi and Charles Napier. Co-screenplay writer John Goff also co-wrote the Pia Zadora movie BUTTERFLY. "HIT LIST is a film I kind of did. I developed the picture, I developed the script in it but it was one of those films I didn't have much faith in. So I went out and made the film and you know, it was almost an experience that was quite forgettable. It was just kind of going out and doing it. I made it just after MANIAC COP and lo and behold, that movie got me good reviews in the New York Post. The L.A. Times gave me a good review. Not a rave, but it was talking how it was above average and talking about how interesting, and mine was the best of the B movies... and I was like, 'Holy Shit!' I couldn't believe it. And people liked that movie. It plays well on television and video."

"I had a killer cast didn't I? Yeah, I think that's what really stands out. It could've been a flop, but what stood out was the cast. The cast was great except Jan-Michael Vincent. He couldn't stand up. It was a shame, the guy has an alcohol problem... and we were assured before we started shooting that his problems were behind him. There was always the feeling that 'Was Jan going to be able to stand up?' There are some scenes when I look at the movie and it's so embarrassing, where I was literally propping him against shelves. And it was ridiculous. A nice man... there's not a malicious bone in the man's body, but he just couldn't stand up and it brought everything down. Any scenes that were done with him and other actors, there was always a down feeling to it. The only time he did rise to the occasion was one of the few times he came to the set sober, which was the scene on the rooftop with Leo Rossi, and I think that's because he had a lot of dialogue to do and he felt there was a chance he was going to get fired from the movie, but he pulled himself together. Other than that, it was always very difficult. It cost between \$1.4 million and \$1.5 million. So, it was a pretty low budget. Rip Torn we shot in a week, and Lance wasn't Lance today. And Leo... you know who was originally going to play Leo? Joe Pesci. That was before Joe Pesci is Joe Pesci today. I was meeting with him every day. RCA Columbia said 'Who's he?' Someone over there is out of a job today."

RELENTLESS (89) was written by Jack T. D. Robinson aka Phil Alden Robinson who directed FIELD OF DREAMS. Judd Nelson is convincing as the disturbing psycho "Sunset Killer" who picks his victims from the phone book.

Flashbacks reveal that he was the son of an abusive hero cop. Leo Rossi is a New York City cop teamed with local L. A. cop Robert Loggia. With Meg Foster, Angel Tompkins and George (Buck) Flower. Nelson and Rossi are both very good in their roles. Like most Lustig movies, it's violent, has some great chase scenes and great music by Jay Chattaway. "And RELENTLESS, by far my most successful picture, it was a very easy experience making that picture. It was a script that was brought to me, written by Phil Alden Robinson, was written by him, like eight years before I got it. He had his name taken off it. I don't blame him. I don't take it personally. I never met the guy. But he did write a very good script. So, someone brought me the script, and I did a little work on it and I went out and made it and it was a fun experience. I mean Judd Nelson was great and it was a very successful picture and I was very happy to be involved with that. That was a smooth picture. Judd was the best. I really like that guy. He's a good actor and a delight to work with. I really have nothing but admiration for him. God, what a nice guy. Again that was one of those family atmospheres. I was very surprised when all these sequels were made from it. I was offered II, and I read the script and it didn't make any sense to me. It was weird, because, where I was doing a Dario Argento film set in Los Angeles, II was like a spy thriller and I didn't quite understand what they were doing with it and when I saw the film I don't think they knew what they were doing with it, so I felt okay afterwards. You always hate to turn down a job."

RELENTLESS and HIT LIST were distributed in the U.S. by New Line. "They weren't made for New Line Cinema. New Line had no input in the making of the films. They were actually made for RCA Columbia and Warner Bros. RCA Columbia was domestic and Warner Bros. was foreign. They were very successful, more so in video than in the boxoffice."

Series star Leo Rossi returned to battle other serial killers in RELENTLESS 2 (91) directed by Michael Schroeder, RELENTLESS 3 (92) directed by James Lemmo and RELENTLESS 4 (94) directed by Joel Soisson (also credited with MANIAC COP III). One man who deserves much credit for the excellent action scenes in Lustig's movies is stunt specialist and stunt

double Spiro Razatos. He worked on all three MANIAC COP movies, HIT LIST and RELENTLESS. Razatos went on to direct the not very impressive features FAST GETAWAY and CLASS OF 1999 II. Lustig also co-wrote the story for TRIPWIRE (88), directed by James Lemmo, who had been cinematographer for every one of his movies since VIGILANTE (and several Abel Ferrara features). It stars Terence Knox as an FBI man. The son of terrorist David Warner is killed so he kills Knox's wife (Meg Foster) and kidnaps his son. Isabella Hoffman co-stars with Charlotte Lewis, Sy Richardson, Yaphet Kotto and Tommy Chong.

MANIAC COP 2 (90), also written by Cohen, is a rare sequel that's better than the original, even though there were behind the scenes problems. It's also the last feature to date that Lustig wanted his name on. The scary looking killer cop (Z'Dar) teams with a hairy Times Square serial killer (an unrecognizable Leo Rossi). Robert Davi is the hero detective and Claudia Christian is a cop psychologist. Typically, Lustig rounded up a great support cast including Michael Lerner, Clarence Williams III, Charles Napier, Claude Earl Jones and Paula Trickey as a stripper. Bruce Campbell and Laurene Landon from the original MANIAC COP show up briefly. The action and fire scenes are excellent as is the score by Jay Chattaway (who now does lots of TV work including STAR TREK: DEEP SPACE NINE).

"Now we start getting into the dark days. MANIAC COP II began what I



The head of the MANIAC (Joe Pesci)

call, if I was writing a book, this would be 'Getting Into the Dark Ages.' It started at \$3.6 or \$3.7 million and it wound up costing \$4.1 million. We went about \$500,000 over budget. The first was \$1.1 million. The original budget was \$1 million. It went \$125,000 over. I wanted Bruce and Larry wanted Laurene, and Larry and I didn't share the same enthusiasm for Laurene. And the decision was, if Laurene is cut from the movie, I have to cut Bruce Campbell. That's the truth. And she wasn't cut though, as much. The production was terrible, very tough. Oh, God. First off, I gotta say I like the movie. Personally, I liked the movie. If I had to pick a movie, of any of my movies, that I was most proud of, I would say that is. Maybe it's not my best, but I'm most proud of that one. 'Cause it was a complicated film, extremely complex. And even though the film went over budget, considering what we did, I'm surprised the film didn't go way, way more than that. It was hard. Very hard. First off when we were shooting in New York, it was the coldest December in something like, 30-something years. I made this big statement to the financiers 'We gotta shoot in New York before Christmas, after Christmas it gets really bad.' It couldn't have been worse. We're out there in the middle of the night shooting all night stuff, I'm telling you, when I was out there shooting the scene by the newsstand, I remember my legs losing sensation. That's how cold it was. Of course the thing we kept looking for was vistas. Where you're gonna find vistas is by the water. So however cold it was in the city, it was always 10 times colder standing by the Hudson River. So, it was a brutal, physical shoot to do.

"Then, Claudia Christian is a prima donna. She thinks she's Meryl Streep and wants to be treated as such. And I don't have the patience for that crap. She's on the phone to her agent calling every 2 minutes, and I'm the producer of the picture, so I'm having to deal with all this crap. Larry Cohen was never on the set of a MANIAC COP film. Except for once. But he takes the producer credit. It was an honorary credit that was given to him based on doing the screenplay on the first film on speculation. So he got an honorary producer credit, but I'm actually the producer of the films."

The then still-unknown Quentin Tarentino had sent (Federal Express collect) Lustig his scripts for NATURAL BORN KILLERS and TRUE ROMANCE. Lustig was impressed, but preferred TRUE ROMANCE and was originally set to direct it. "I developed TRUE ROMANCE. I worked on it for a year. I prepared a shooting script and scouted the locations in Detroit." This was when it was planned as a three million dollar movie. It, of course, became a 20 million dollar movie directed by Tony Scott. Lustig has no on screen credit for the

1993 release but doesn't seem to have regrets. "I was paid well though and own 4% of it."

MANIAC COP 3: BADGE OF SILENCE (92) debuted on HBO. Lustig (and Cohen) walked before it was finished. Joel Soisson is credited as director along with Lustig. Cordell (Z'Dar again) has a (seldom shown) even uglier face. He wants to be married and for some reason there's a church in a basement under a hospital run by a voodoo medicine man (Julius Harris who played nearly the same role in SHRUNKEN HEADS). Robert Davi returns from 2, Gretchen Becker is a cop called "Maniac Kate" and Caitlin Dulany is a nurse. MANIAC COP 3 tries to top the first two movies (which we see cost saving clips from) with overdone scenes of flaming people and a ROAD WARRIOR inspired chase. Also with an unbilled Robert Forster, Jackie Earle Haley, Paul Gleason and Bobby DiCicco. The music is by Joel Goldsmith and KNB did the FX.

"I left the film. What happened was the company that financed MANIAC 2 went out of business. They sold the rights to another company. That company approached me because of contracts about directing the movie, but then they insisted on putting their own producers on the movie, so I was not the producer of 3, and as such, I did it for the money, I have no excuse, and I hated every minute of it. I didn't want to be there. That was a film I just didn't want to be there. Every day I just felt frustrated. I felt...I felt... I guess, it hurts when you've created something and all of a sudden you've got all these people pissing into the pot and it wouldn't be a pot unless a few years ago, you had put your balls on the line and went out and made the first picture. You know? And all of a sudden you're being told. And you have meetings where people are telling you, you know, what to do, and how to do this, and what the MANIAC COP does, I mean there's a classic line... again, if I was writing a book, the chapter, the head of the chapter is for this one, 'We Want to Make a MANIAC COP Picture for People Who Don't See MANIAC COP Films.' Swear to God, that was a quote. That's a quote, swear to you.



Judd Nelson is *RELENTLESS*

"I really thought, This is really

Hollywood. This is what it's about. This is what your friends tell you about when they talk about when they make these films and they have all these crazy people around. Here I was so lucky! Up until then, like all the films I've made, I had no interference. I was the luckiest guy in the world. I now realize it. I didn't realize it then. I realize it today. And it got worse and worse, from first one, to second one, to third one, it was Freedom! and then a little less. The first one was total freedom, total freedom! I never heard from anybody and it was successful. And then the next one was... it's very strange, and when you get to the third one, you got all these people in there and they're into this

FILMOGRAPHY

77 **THE VIOLATION OF CLAUDIA** (Quality)
P/D/edit
HOT HONEY (Quality) P/D/edit
80 **MANIAC** (Media) D
83 **VIGILANTE** (Vestron) D
88 **MANIAC COP** (TWE) P/D
HIT LIST (RCA) D

89 **RELENTLESS** (RCA) D
TRIPWIRE (RCA) Co-story
90 **MANIAC COP II** (IVE) P/D
92 **MANIAC COP III: BADGE OF SILENCE**
(Academy) D
95 **MANIAC** (Elite laser disc director's cut)
D, commentary
THE EXPERT - D
96 **MANIAC COP 4** - D

politically correct, and you can't do that because... people... bandwagon. I wouldn't wish that on my worst enemy.

"It wasn't made for HBO, it was sold to them. It was sold to them after it was finished. And the funny part is, they paid the most money for that one - HBO. When I signed on to do the film, it was going to be like \$2 1/2 million, but before the film was ever shot, it went up to almost, like almost \$2.9 million and I know it had to have gone at least \$300,000 over after I left. Amazing. It made money, because they approached me for a fourth and I refused to do it. I said if you wanna do it, buy me out, I don't wanna have anything to do with it. Here's the other funny part. When they were doing 3, they're going 'Hey Bill, we pre-sold the picture because you were directing it.' I go 'Yeah, so what's wrong with this picture, so why don't you let me direct it?' Cause you know, I'm pretty straightforward and blunt with them. I don't know what the fuck's on these people's minds. They're so fucked up. Well, I mean their statement 'They want to make a MANIAC COP movie for people who don't watch MANIAC COP movies,' but these films aren't reviewed in Premiere, and American Film, they're in Fangoria and PSYCHOTRONIC."

Jeff Speakman (PERFECT WEAPON, STREET KNIGHT) stars in THE EXPERT which was originally planned as a remake of the 1947 Burt Lancaster prison movie BRUTE FORCE. James Brolin co-stars with Alex Datcher (PASSENGER 57), Elizabeth Gracen and Jim Varney. Larry Cohen wrote the screenplay. "It's about a family member of a victim of a killer who's on death row. He decides to break into the maximum security prison to kill this person, when he finds out he has manipulated the system to get out of the death penalty. A prison break-in film. Warner Bros. did those kind of movies, like, you know, EACH DAWN I DIE and that kind of stuff." It was filmed in a real prison in Nashville and Spiro Razatos did the stunt work. Andrew Garroni, now known for producing "erotic thrillers" by the former Dark Brothers (Gregory Hippolyte and Jag Mundhra) returned to produce. It turned out to be a nightmare for the director though. Lustig had problems with Speakman who, because of financial considerations, had final say on

everything. For the second time in a row, Lustig (and Larry Coehn) ended up disowning their own movie. THE EXPERT will debut on HBO. Lustig wants to move on to new projects as soon as possible.


"I'm doing another sequel to MANIAC COP but this time it's an entirely different story, a new approach that Larry Cohen has come up with. No Davi. No Zdar. It's not a monster or a zombie cop. It's an entirely new approach. It's more of a DR. JEKYLL AND MR. HYDE meets INVESTIGATION OF A CITIZEN ABOVE SUSPICION. We're supposed to start shooting in New York City in April." Meanwhile the killer cop concept has been copied by others (PSYCHO COP, SCANNER COP...) and even they have sequels. More RELENTLESS sequels will probably also be made without Lustig who has other plans. "DIRTY MONEY is a screenplay that Buddy Giovinazzo did. It's a thriller in the mold of STAND BY ME and RIVER'S EDGE."

Last year Lustig prepared a widescreen director's cut laser disc of MANIAC (!) which includes commentary by himself and Tom Savini (who had dissed the movie years ago) plus the original trailer and Buddy Giovinazzo's MANIAC 2 promo reel. "The director's cut is a Dolby stereo digital transfer that's actually shorter. The first two reels were rough cuts that were rushed because we had to get it ready for Cannes. They're tighter cuts now." About the appeal of his movies, Lustig says: "When I was in New York, and I had my office on Broadway, before Federal Express and fax machines, there used to be things called messengers and they used to come up to my office and see the posters for MANIAC and VIGILANTE. That was my audience. They used to go crazy over those movies. So that's what I always say to myself—that's my audience. I'm making movies for the dishwasher, the messengers, that's who I'm making movies for. People who would appreciate them. I'm making a six pack and a joint for a Saturday night."

Thanks to Hollywood Book & Poster (for illos) and Gary Hertz (who worked on MANIAC COP II).

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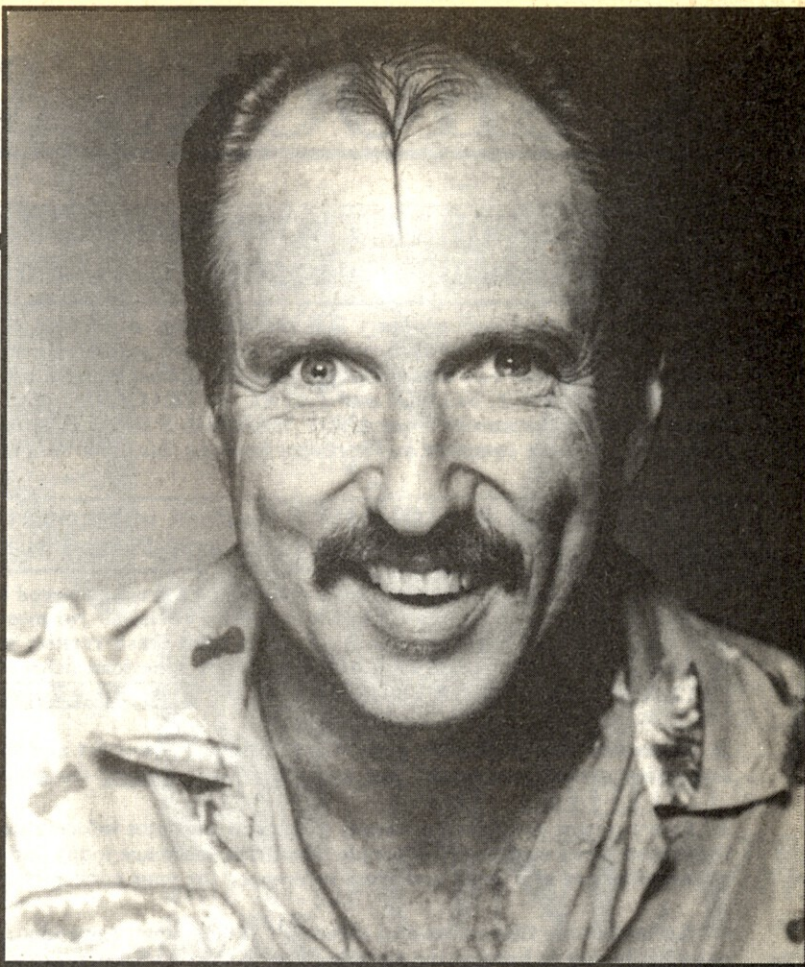
BRION JAMES

Interview by Craig Edwards

Brion James has been a reliable character actor for 20 years now. Although recognized by most for roles in *BLADE RUNNER* and *48 HOURS*, he's been in dozens of interesting movies, usually playing villains (sometimes very funny ones) and nobody could mistake his face for anybody else. He works now more than ever, but it seems like James is lucky to be alive at all. Edwards interviewed him when he came to Wilmington to play a role in the recent George Lucas production *RADIOLAND MURDERS*. James tells it from the beginning.

"My early life...strange. Grew up in a big family. Five kids. I was born just at the end of WWII. My folks were both working. My dad was running the post office in Beaumont, California, a little farm town out in Southern California. My dad built the Beaumont Theatre in 1939. He wanted to volunteer for the war, but the government didn't want him to go into the army, they wanted him to keep the show open, and keep people entertained so they didn't go crazy. So I was at the show every night of my life from the time I was two years old. 1947 is my first recollection of being at the theatre, and I was two years old then... saw *THE RED SHOES*. It was like the film *CINEMA PARADISO*, I was at the show every night of my life. I stayed with my dad at the projector, and by the age of five I was changing reels. I worked the snack bar and all that stuff. So I grew up with the movies. In the 40s and 50s going to the show was really an event. On Saturdays they had giveaways and prizes and I'd get up on stage with my dad and do the drawings, and my brothers and I would get up and do little talent shows. I loved it all and I know that's why I'm an actor today."

"I went to college, San Diego State, and took drama and then I took off and traveled for a while...made some money, went to Europe...that was all part of my education. I came back and I always wanted to act. I tried pre-law in college and that was a big mistake. I lasted about a half a year. Wrong! I guess my image was being a trial lawyer, which in a way is being an actor. But seeing some of these guys on TV now, they're not very good actors (laughs), so I went to San Francisco. I had come back to L.A., but I couldn't find an acting teacher, so I went to San Francisco and kinda checked out for a year, became a sorta hippie outlaw. During the psychedelic revolution of the 60s, you know, drop in, drop out, or be in...one of those things. I did all those things. And then my buddy Tim Thomerson, who's a film actor (Ed: they were cooks in the Army together), he and I decided to go to New York. Years before, Anthony Zerbe, who is a great character actor, told us if you want to be an actor you have to go to New York. In those days all the teachers were in New York: Strasberg, Stella Adler, Uta Hagen. All the great teachers were in New York. Nobody was really on the West Coast. So I hopped on a plane



One of the WRONG GUYS

with a hundred bucks and took off.

"Got to New York and ended up being Stella Adler's servant, along with Tim. Tim, his wife and myself were her slaves basically, in exchange for free acting lessons, which were very expensive in those days, this was 1970-71. Four or five thousand a year, which was like cartoon money to me in those days because I didn't have a dime! (laughs). That's when I started doing stand up comedy. Tim and I would go down to the Improvisation, the original one in New York, with Freddie Prinze, and all those guys were getting started. I spent two years studying there. I did off Broadway, off-off Broadway, whatever I could, you know. I got my craft with Stella. She was the best. She was the only person in this country who brought the Stanislavski technique from Russia to here because she went to Europe and studied with him. Nobody else did that. Strasberg, all those other guys took a bastardized version of that. Stella taught the pure Method, where Brando learned it initially and everybody else, she taught everybody from him down. I got the craft, came back to L.A. and did a play with Tim and got noticed from that and started working. And you know, I started out with the one day jobs, 'he went thataway' stuff. The old series, *GUNSMOKE*, *THE F.B.I.*, *GET CHRISTIE LOVE*, some of those are back now! And I worked my way up. Just hung in there. Now it's 20 years later, I've got about 70 movies under my belt, about 100 television shows...I feel I'm just getting started!

"I love westerns. I'm really glad westerns are back. I basically came to L.A. to be in westerns. It was like a childhood dream when I got to be on one of the last *GUNSMOKE* episodes. It was one of my first jobs, a day's work in the Long Branch saloon, with Doc and Miss Kitty. It was

great." James was cast as bad guys right away. "Yeah, on TV, it was on an episode of *GET CHRISTIE LOVE*, which was a black woman who was a cop. Because they saw me as a rural, I figured I'll push that, whatever it takes to get in. So I started playing what I call 'barnyard heavies.' I think the first heavy that had an impact for me on television was in *ROOTS*. I was a slave stealer. I would steal slaves from people, then take them around and sell them again. So that established me as a heavy, because I was a really nasty guy. You know, when you're whipping people and you've got them in chains, people say, 'Oh, he's a bad guy,' and it caught on. They're the best parts. I've been very fortunate in that I've played some great villains. And there are all kinds of villains. You know, I never play a villain that I don't have something I can either do or say so the audience sees there is something redeemable about them. In other words, I don't want to do evil for evil's sake. I don't want to do Jason slasher movies. There's no point in that. The interesting part of the process is developing the character, you know, why did he become that? Why is the guy a murderer, or why is this guy a pervert, or whatever he is. So that's the fun part for me to delve into the abyss. And you know, I play out negative fantasies for people. I'm the guy people love to hate, but they love it. And they always remember the bad guy" (laughs).

The same year (77) as *ROOTS*, James was in the LSD horror movie *BLUE SUNSHINE* and stood out by imitating Rodan. The next year he was in *KISS MEETS THE PHANTOM OF THE PARK* as a security guard at Magic Mountain. His friend Anthony Zerbe plays the phantom who poisons him. "The film that really got me going in the movies as a film actor was *SOUTHERN COMFORT* (81). I played a one-armed Cajun trapper in the Walter Hill film. And that year was a great year, a quantum leap year for me. I did a lot of movies in the 70s, big films, but it was a few days here, a week there. So I did *SOUTHERN COMFORT* and right after that I got *BLADE RUNNER* and *BLADE RUNNER* is one of the best science fiction movies ever made, it's a cult classic worldwide and that really took a leap, and then right after that, I did *48 HOURS* (also by Hill). So I went from the swamps, to space, to the police station in one year and people at that time couldn't believe it was the same actor, because when I played the Cajun, I really learned the patois, the accent and I had a beard, people thought they'd hired a guy out of the swamps, which was my intention, because my whole deal when I do accents or dialects is I gotta fool the locals. If I fool the locals then I've done my job. If I play a guy in the swamps I can fool a guy in Kansas because he doesn't know, but I gotta fool the Cajuns. When I did *TANGO AND CASH*, I played a Cockney assassin and I had an East London guy teach me that accent so a lot of

people thought I was English then." James was Leon the replicant in *BLADE RUNNER*. "I love science fiction films. To do those films there are no rules of behavior. It hasn't been yet, so who's to say? You don't have to conform to any kind of rules. The greatest opportunity to do that was on *BLADE RUNNER*. We were replicants, so we could do anything we wanted. And that's fun for an actor, because it opens up your imagination."

HEAR NO EVIL is a 82 TV movie, worth catching for its cast including Wings Hauser, James, Bernie Casey, Mimi Rogers and even Raven De La Croix. Gil Gerard stars as a deaf cop who battles bikers. By 85 James was playing major roles in many expensive big studio releases including *SILVERADO* and *ENEMY MINE* (he was excellent as Stubbs). Two of James' most interesting mid-80s features though are Paul Verhoeven's medieval epic *FLESH AND BLOOD* starring Rutger Hauer and Sam Raimi's period comedy collaboration with the Coen Brothers *CRIME WAVE* (aka *THE XYZ MURDERS*). James dominated *CRIME WAVE* as the cartoonish Arthur, the rat-like rat exterminator. James used his own voice but someone dubbed the voice of his partner Codish (Paul Smith). Both of these features were commercial flops but are or should be cult films by now. The reason James had little or nothing to say about these movies and that time period is possibly because of bad memories, or considering the shape he was in, probably no memories at all.

"I kinda was like Jekyll and Hyde for years, 25 years. In the 60s when pot and all that stuff started coming out, I was a drinker. I was born an alcoholic and an overeater and all those things. I worked in a liquor store when I was 12, so you know I had access to booze very early in life, take the trash out at night, take a bottle with it. Being a different kind of kid, oversensitive and all that, it fixed me. It made me comfortable in my skin, so I'd be like, 'Oh, I like this,' and every time I tried something else, it would be, 'Oh I like this too - this works.' So I went from

booze to pot to acid to mescaline to coke to heroin over a period of ten years. So I had two lives going. I was an outlaw in my attitudes. I called myself a hippie gangster then, just because that was high drama for me and I needed drama in my life. I wasn't working yet as an actor, so I liked the drama of getting stoned and they tell me I wasn't going to come back and I nearly didn't, but I did. First I partied with it, then I became successful and I was still doing drugs and I got into hard drugs. I think part of it is that I went from fear of failure to fear of success, because it came quick. You know the old thing about the small town boy goes to the big city and gets his butt kicked.

"I went home once at 31 and tried to kick heroin. I cleaned up, made a comeback, still drinking, and I started doing it again and I got more



BLADE RUNNER - with Harrison Ford
ENEMY MINE - with Dennis Quaid



successful. I couldn't say no to jobs and I couldn't say no to drugs. It was great for the in-betweens so I never had to come down, I'd get high from a movie, I'd be somebody else because I didn't particularly like me, so long as I had a script in my hand, I was okay. As soon as the movie was over, I didn't know what to do. So I got into the habit of filling these gaps with drugs and alcohol. It got terrible and I tried to get sober for years, in and out of hospitals, jails, methadone programs, all that stuff. And I hid it fairly well, I was functional. I always showed up for work and I was always good. I have that old Irish work ethic, you get up, you go to work, no matter what happens, no matter how you feel. So, I never missed work." Editor Note: One actress he didn't hide it well from was Susan Tyrrell (also in *FLESH AND BLOOD*). When interviewed for PV (#6) she went on about how horrible he was and said he threw up on the airplane. In a rare case of cutting something from an interview, I doubted and left out her revealing complaints. It turns out she was right (and unfortunately reportedly has a drug problem herself).

"And it was much more allowed in the 70s. Everybody was doing drugs, so long as you showed up and did your work, they'd use you until you died. And then they'd get somebody else. It's not that way today. The studios don't tolerate it. But it all finally caught up with me. Jekyll and Hyde became the same guy. I was 40 years old, and I finally got sober once and for all. It was right after *ENEMY MINE*. I bottomed out. I was on the street and I was ripping off car radios to get high and I was shooting speedballs - heroin and cocaine - what River Phoenix died of (Note: and John Belushi). I finally just surrendered. I prayed to God for help and I put myself in a recovery house called Studio 12. It was for people in the business and you didn't have to have any money to go, which was good because I was broke. I started twelve step programs, I don't name them by name, because that's against the tradition, but I belong to all of them. I went to all the business meetings. But they worked. And I dropped out of the business. I got scared because I had been successful and I thought if I was sober I wouldn't be interesting, all those fears, which were unfounded.

"My first year of sobriety, I did an *A-TEAM*, that was about 30 days after getting sober. I was pretty shaky. Then I did *CHERRY 2000* (PV #12), a little sci fi thing. But I worked my way back up. Since 1985, I've done 30 or 40 films. But it was a long process, and it's a daily process, one day at a time and all that. And it's not an option for me anymore. I took it to the n'th and I'm really fortunate and grateful that I'm not dead, because a lot of my pals that I went through this with have either lost their careers or are dead, or both. There are a lot of casualties." James also worked with his friend Wings Hauser (PV # 3) in *NIGHTMARE AT NOON* then in two features directed by Greg Brown (aka Gregory Hippolyte). In *DEAD MAN WALKING* James is Decker, an orange-haired psychotic killer. *STREET ASYLUM* was the third Hauser movie. *STEEL DAWN* was a sci fi *SHANE* copy starring Patrick Swayze with James in the Van Heflin role

and Anthony Zerbe in the Jack Palance role.

James was married in 88, then had a featured role in what could have made him the next Freddy Krueger. *THE HORROR SHOW* was an attempt by producer Sean Cunningham to create a new series with a Krueger-type supernatural killer. Cunningham's former partner Wes Craven had, of course, created the original *NIGHTMARE ON ELM STREET*. James played Max Jenke, a serial killer who returns after being electrocuted (Lawrence Tierney throws the switch!) and goes after a cop (Lance Henriksen) and his family. As in *CRIMEWAVE*, James used many voices. Two directors (David Blythe and Jim Isaac) worked on it and the results were a bit of a mess. James appeared in person at the Times Square premiere. He emerged from a limo and entered the theatre after the screening to sign autographs. *HORROR SHOW* received the expected Fangoria build up and in one issue James said "I consider myself a classical character actor like Lon Chaney, Wallace Beery, Charles Laughton. I always like to play bad guys. I'm real good at psychotic behavior."

"So in the 80s I started doing more and more movies and getting great roles like *ENEMY MINE* and *HORROR SHOW*. But since *THE PLAYER*, when I came out in *THE PLAYER* as the head of the movie studio, that crossed me over. It took ten years from *BLADE RUNNER* to

find a crossover role. Because you can definitely get typecast in Hollywood and I was a heavy, though my background is in comedy. I'm a comic actor and I love doing comedy. I did a lot of 70s sitcoms, you know, *BENSON* and all those shows in the 70s and 80s. *THE DUKES OF HAZZARD* (laughs). So when I did *THE PLAYER*, people said, 'Oh, that's Brion James - he can play an adult.' And that's opened a whole new arena for me, and since then I actually haven't played a lot of bad guys. I've played a lot of



FLESH + BLOOD - with Rutger Hauer

cops, like in *STRIKING DISTANCE* with Bruce Willis, he was a badass, but he was a cop. I've done a lot of television films for CBS like *PRECIOUS VICTIMS* with Frederic Forrest, stuff where I played real life cops, with families. I had a family and I didn't kill them (laughs), that was growth for me! And I've been doing more comedies. *CABIN BOY* with Chris Elliott. And that's what I'm doing on *RADIOLAND MURDERS*. This is 1939 radio. I play a character named Bernie who's the sponsor of this network. He's this sour old guy who thinks he knows everything. I don't want to give away what happens to Bernie, but it's funny, he ends up doing a lot of laughing and he's not a laughing kind of guy, so..., well, you'll see." *CABIN BOY* and *RADIOLAND MURDERS* were both critical and theatrical disasters, but maybe they'll catch on as video releases. James is in so many new movies that it doesn't really seem to matter much.

"It's really been fun for me in the last couple of years to widen out the kind of stuff that I do. I've got nine films coming out in the next year, from video movies to studio features, to independents. I've got one coming out with Mickey Rourke called *THE LAST RIDE*, it's a modern rodeo picture. I play the town sheriff, who's actually a real good guy. So

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WORLD (pilot)
- 81 **SOUTHERN COMFORT** (UAV)
SOGGY BOTTOM U.S.A.
**THE POSTMAN ALWAYS RINGS
TWICE** (Warner)
KILLING AT HELL'S GATE (Fox)
On BENSON, CHIPS
- 82 **48 HOURS** (Par.)
BLADE RUNNER (New Line)
HEAR NO EVIL (CBS pilot feature)
BALLAD OF GREGORIO CORTEZ (EHE)
On LITTLE HOUSE..., DUKES OF HAZZARD, QUINCY
- 83 **MOVING OUT** (VidAmerica)
KENNY ROGERS AS THE GAMBLER Pt 2 (Knapp)
On CAGNEY AND LACY, RENEGADES, LONE STAR,
THE A-TEAM
- 84 **A BREED APART** (HBO)
On DUKES OF HAZZARD
- 85 **SILVERADO** (RCA)
ENEMY MINE (Fox)
CRIMEWAVE (Charter)
FLESH + BLOOD (Vestron)
On **AMAZING STORIES** (MCA), THE A-TEAM
- 86 **CHERRY 2000** (Orion) (re 88)
ARMED AND DANGEROUS (RCA)
NIGHTMARE AT NOON (Republic)
THE ANNIHILATOR (NBC pilot feature)



- On SIDEKICKS, DYNASTY, DOWNTOWN, SLEDGE
HAMMER
- 87 **STEEL DAWN** (Vestron)
DEAD MAN WALKING (Republic)
LOVE AMONG THIEVES (tv)
On THE HITCHHIKER, MATLOCK, WEBSTER
- 88 **THE WRONG GUYS** (Starmaker)
RED HEAT (IVE)
D. O. A. (TVH)
On HUNTER, MIAMI VICE, SLEDGE HAMMER
- 89 **THE HORROR SHOW** (MGM)
RED SCORPION (SGE)
TANGO AND CASH (Warner)
STREET ASYLUM (Magnum)
MOM (TWE)
- 90 **ANOTHER 48 HOURS** (Par.)
OVER HER DEAD BODY (Vestron) /ENID IS SLEEPING
BEYOND THE SILHOUETTE (NHV)
On TALES FROM THE CRYPT, THE YOUNG RIDERS
- 91 **WISHMAN** (Monarch)
MUTATOR (Prism)
ULTIMATE DESIRES (Prism)
On HUNTER
- 92 **THE PLAYER** (Col.)
NEMESIS (Imperial)
TIME RUNNER (Canada)
(New Line)
FROM DUSK TO DAWN
SAVAGE LAND (HHV)
PRECIOUS VICTIMS (CBS)
OVERKILL: THE AILEEN WUORNOS
STORY (tv)
BLACK MAGIC (MCA)
RIO DIABLO (tv)
- 93 **STRIKING DISTANCE** (Col.)
FUTURE SHOCK (Hemdale)
BRAIN SMASHER (Vidmark)
- SHOWDOWN** (I.V.)
SCANNER COP (Republic)
On RENEGADE, JOHNNY BAGO, DARK JUSTICE, SILK
STALKINGS
- 94 **FROGTOWN II** (York)
THE SOFT KILL (Triboro)
HONG KONG '97 (Vidmark)
STEEL FRONTIER (PM)
THE DARK (Imperial)
CABIN BOY (Touchstone)
RADIOLAND MURDERS (MCA)
PTERODACTYL WOMEN OF BEVERLY HILLS
On KNIGHT RIDER 2000
- 95 THE LAST RIDE
ART DECO DETECTIVE
DOMINION
BAD COMPANY
EVIL OBSESSION

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Characters magazine.

my roles have really varied in the last couple of years, more than just villains. However, if a good villain comes along in a script and it's a place I haven't gone before, I'll jump on it, because I still enjoy doing those roles. It's great because now I can do all these things. The big Hollywood films are great because you make big dollars (laughs), can't complain about that! But you get a lot more creative freedom in smaller films. More and more the big studios are only making five or six films a year, but now they spend so much money on one film they run out their budget for the year more quickly. Creatively you get to do a lot more on the independents. I'll put in a lot of work on a big film like *STRIKING DISTANCE* or a *TANGO AND CASH* or *ANOTHER 48 HOURS*.

"Take *ANOTHER 48 HOURS* (Note: James' 4th Walter Hill movie). I had a lot of work that Nick Nolte and I did on that movie, six weeks of research and it was all gone! They cut it out because they just wanted comedy - action - comedy - action, so the story is all gone, which I think is sad. It happens to a lot of big films because the people element comes out. They just want the flash, what's going to make this movie make money. On the smaller films, they want more stories. I get to do wackier characters, I mean I did this film called *FROGTOWN II* (PV #18) where I played Professor Tanzer and I just got to go all the way out there with this guy! I never get the chance to do that in a big film. I had so much fun and this film had a very small budget and it's like a little cult film. But to do those kinds of roles, that's what really excites me as an actor.

"Along those lines, I did two films this summer. The first is *ART DECO*, directed by Philippe Mora. I worked with him on *A BREED APART* a few years ago. In *ART DECO*, I play Wexler, a CIA guy. It's all about surveillance, about how we catch this terrorist that's coming to blow up L.A. Lots of spies, double agents, it's a comedy/political thriller. I actually do a scene in the film with Lyndon Johnson. We worked it out, we got some footage of LBJ rehearsing his retirement speech in 1968 that nobody had ever seen, so I matched myself in with it and they put it together - it was really wild. And I did a film called *PTERODACTYL WOMEN FROM BEVERLY HILLS*. It's a PG family comedy with Beverly D'Angelo. I play two characters in this one.

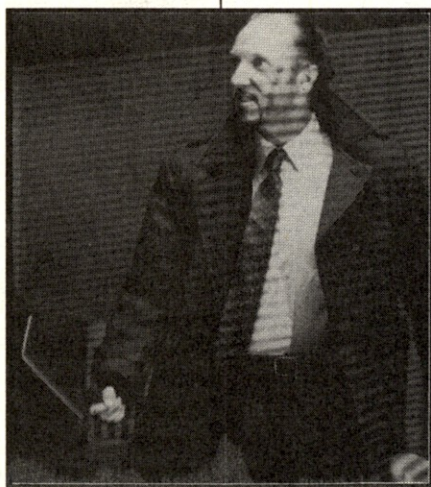
"The independents are out there because they're making all kinds of product and there's not so much risk financially. You can do a film for a small budget and if you just want to sell it to video, that's fine, you're going to make a profit and it's going to go out there. For the most part, a lot of independent films that I do, they say, 'Well, it's going straight to video here in the States and it'll go to Europe as a feature.' I don't care. Because you see these films on HBO, Showtime, whatever and you're going to get more exposure with that than trying to get a theatrical release in 200 theatres. You can't compete with those big films, so why bother? It's all about video today anyway. You just can't make enough product to satisfy the demand. So I'm having a lot of fun. If a big film comes along, then I'll be glad to do it. I like all kinds of movies. And I still do television. I don't care. I just want to work. I love to work. I want to do 500 movies." James has a good start. Some other recent roles reviewed in these pages include: *MOM* (PV #10), *WISHMAN* (17), *MUTATOR* (10), *ULTIMATE DESIRES* (13), *NEMESIS* (16), *TIME RUNNER* (16), *FUTURE SHOCK* (18), *BRAIN SMASHER* (17) and *THE DARK* (19).

"One thing I've gravitated towards is character leads. I've never considered myself a leading man, don't look like one, don't want to be one. That's fine with me. But in the next few years, I'd like to get into the area of stuff that Robert Duvall does, Gene Hackman, Donald Sutherland, Christopher Lloyd, John Lithgow, Brian Dennehy - those guys are character lead actors. And I can do that, so that's where I'm headed. The movies that I grew up on, the stars were Everyman. William Bendix was a movie star! I love that! In the last ten years, we've got the superhero guys. You have to be chiseled out to be a star, but that's not real life! How many guys look like Stallone or Schwarzenegger? That's what I love about European films. The main star in France is Gerard Depardieu and he's just a guy!

"I want to direct. I'd like to try that on. Not that I want to become a director, I always want to be an actor. I enjoy the process and it's a lot easier than being a director, because I watch these guys and they do a lot of hard work. But I'm interested in doing that because I've directed theatre over the years and in the last few years I've directed some plays and I like it. The thing I like about directing is, as a director, at least in theatre, you get to experience all the roles and help create them and let them come to life. That's fun because you can multiply your fun level. So, I want to direct, but not action films or anything like that. Small people stories on the level of say, sex, lies and videotape. I'll do that, that's something I want to do. And I was associate producer on *PTERODACTYL WOMEN FROM BEVERLY HILLS*, so I've also moved into that area as well. Producing is nothing more than bringing all the elements together, connecting people and I've been in the business for a long time so I know a lot of people in all different areas. I just call them up and say, 'Hey, you wanna do this?,' and put it together like that.

"Now, I've switched my obsessive/compulsive behavior to healthy stuff. I go to the gym every day, I run every morning. I eat the right stuff. I figure, I abused myself thoroughly for 25 years, so if I obsessively take care of myself for the next 25 years, when I die, I'll be about even! (laughs) One of the main things that got me sober was that I realized that I was going to throw away

this acting career that so few people are fortunate enough to get to do. I worked so hard for that. I wanted it to last. I want to act my whole life. And since turning it around it's been great, I've been married for six years. I've got a wonderful wife who's an actress and I sponsor a lot of people. One person I can talk about who's not anonymous like I'm not is Corey Feldman. Corey's got four years of sobriety, you know he had a lot of trouble. He was a child star, like River Phoenix, but River didn't make the cut. I've been Corey's sponsor, now he's clean, he's working again. He's completely turned his life around. I speak wherever I can, when I'm not working, so does Corey. So I'm very active on the other side now, giving something back, to be of service to other people. There's an epidemic in this country and that's drugs and alcohol. And it comes from a lot of dysfunctional family life. So it saved my life. I'm really grateful for that, and that I still have the opportunity to act. To me, acting is teaching, whatever I play is like putting on basic lessons for millions of people. It's a responsibility, but it's also a great gift. I abused my God-given talents for years and now I want to make the best of them. So it's all turned around. That's why I'm very open about it, I'll talk about it."



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Score - Radley Metzger exploitation w/ Lynn Lowry \$29. House on Straw Hill - Erotic horror w/ Linda Hayden \$29. The Incredible Melting Man - Reinbeaux Smith \$15. Night of the Hunter - Robert Mitchum \$19. Cape Fear (62) - The original classic \$19. X: The Man With the X-Ray Eyes - Ray Milland \$19. Panic in the Year Zero - Post nuclear survival \$19. Sheba, Baby - Pam Grier \$25. Friday Foster - Pam Grier \$25. Screams, Blacula, Screams - Pam Grier \$25. Starlight Hotel - Aussie version of The Wild Seed \$25. The Harder They Come - Jimmy Cliff classic. Long version \$25. Space Is the Place - Sun Ra. See review in FV17 \$25. Without You I'm Nothing - Sandra Bernhard concert film \$25. Zabrickie Point - Antonioni's anti-establishment statement \$25. Web of Deception - Italian thriller w/ nudity \$9. Emmanuelle in Bangkok - Good entry in the series \$19. Striptease College Girls - 40's roadshow feature \$19. Who Slew Ate Ro? - Shelley Winters \$29. Snake Dancer - Glenda's exotic dance routine gets her busted by the cops. Euro. retitled. 70's \$35. The Girl - Franco Nero is sandbagged by 14 yr. old nymphette \$29. Shaft - That Shaft is a bad mother... Richard Roundtree \$25. 'Tis Pity She's a Whore - Charlotte Rempling \$19. The Thorn (The Divine Mr. J.) - Religious satire w/ Bette Midler \$19. Shaft's Big Score - Sequel to Shaft \$15. The Best of Sex and Violence - Essential trailer comp. hosted by John Carradine. Includes Dolemite, Disco Godfather \$25. Island of Lost Souls - Horror classic \$15. Freaks - Tod Browning's classic morality play \$25. Logan's Run - Camp classic \$15. Sister Emmanuelle - Teen sent to convent school \$19. Cat in the Cage - Coleen Camp \$15. Emmanuelle's Revenge - Joe D'Amato \$19. Midnight Strangers - Wealthy woman turns tricks for kicks \$19. The Peacekillers - Ultra violent biker \$25. Teenager - Girl wants to break into pictures. Sue Bernard \$29. Playgirl Killer - Canadian E horror w/ Neil Sedaka \$29. The Aphex - Scientist experiments with immortality \$35. The Wamp Woman - Complete 73 min. version \$19. The Sedit - Arch Hall Jr.'s masterpiece \$19. Female Jungle - Jayne Mansfield \$15. Night Tide - Dennis Hopper. Best available print \$29. Slumber Party '57 - Reinbeaux Smith, Debra Winger \$25. Love Letters of a Portuguese Nun - Innocent 13 yr. old country girl lured to convent run by devil worshippers. Jess Franco masterpiece. No picture box \$19. The Red Menace - Anti-communist drama. 1949 \$25. The Black Gestapo - Wild Lee Frost blaxploitation \$29. Keep My Grease Open - S.F. Brownrigg \$15. The Fat Spy - Teen oriented musical comedy (?) w/ Jayne Mansfield & Phyllis Diller \$29. Hollywood Horror House - Psycho gigolo. John David Garfield. 1965 \$25. Dracula vs. Frankenstein - Al Adamson Z horror classic \$29. Cauldron of Blood - Spanish horror w/ Karlhoff \$19. Teorema - Stranger seduces entire family. Pasolini \$29. Accotone (The Scrounger) - Pasolini's first \$29. Umberto D. - Original Embassy release \$19. Nights of Cabiria - Fellini \$29. Juliet of the Spirits - Fellini. On 2 tapes \$29. La Dolce Vita - Best movie ever? on 2 tapes \$25. The Mad Doctor of Blood Island - John Ashley \$29. The Erotic Adventures of Don Quixote - Historical exploitation \$25. Djangue - Franco Nero spaghetti western \$25. Master's Revenge (Devil Rider) - Obscure Florida biker/exploiter \$25. Hell Squad - Vegas showgirls turn commandos. Grade Z sexer \$19. Spurs of Death (Rooster) - Cockfighting. Kristine DeBell, Sally Marr. 70's \$19. Too Hot to Handle - Cheri Caffaro kicks tail \$25. Viva Knievel! - Stars the crashmaster himself \$19. Mandingo - Ken Norton \$25. Susan George \$25. Black Caesar - Prime blaxploitation \$25. Hell up in Harlem - Sequel to Black Caesar \$25. Fox Brown - Pam Grier \$25. High School Confidential - Mamie Van Doren. Letterboxed \$19. Shack Out 101 - Waitress fights communism. 'A trash classic' - Maltin \$25. Brain of Blood - Al Adamson chaos w/ gore \$9. Sweet Sweetback's Baadasssss Song - Uncut, uncensored, unpoliogetic \$29. The Wicker Man - British erotic horror. Complete 100 min. version \$29. Poor White Trash 2 (Scum of the Earth) - S.F. Brownrigg swamp horror \$19. Suspiria - Unrated version \$25. Ms. 45 - Del Ferraro powerhouse \$29. Misadventure Massacre - Black comedy is so inept I suspect the involvement of Jerry Lewis \$29. Another State of Mind - Punk documentary \$19. The Kirlian Witness - Telepathic plants! \$25.

The Devil at Your Heels - Ken Carter wants to jump a car a mile! Classic doc., unforgettable images \$29. The Violent Years - Ed Wood's girl gang epic \$19. Gray of the Dead - Ed Wood's graveyard stripper revue. In Sexicolor \$19. The Wild, Wild, World of Jayne Mansfield - Mondo Jayne! \$29. Wild Guitars - Arch Hall Jr. is a singing sensation \$19. Regah! - Cave girl falls for Arch Hall Jr.'s girl \$19. Mondo Elvis - Unforgettable short doc. on some of the King's most devoted fans \$19. Teenage Confidential - Great trailers for 50's JD films \$19. Rhino's Guide to Safe Sex - Educational shorts from the 40's & 50's \$19. Saturday Night Sleazies, Vol. 1 - College Girl Confidential - Suburban Confidential - two A.C. Stephen mid-60's exploiters \$39. Saturday Night Sleazies, Vol. 3 - Motel Confidential - Office Love-In - two A.C. Stephen late-60's exploiters \$39. Strange Behavior - Psychological experiments go awry \$25. Emmanuelle: Queen of the Desert - Laura Gemser avenges her sister's rape \$25. Rainbow Bridge - Hendrix's last U.S. concert \$19. Desperate Living - John Waters classic \$25. Private Parts - Great black comedy \$25. The Bad Bunch - Greydon Clark blaxploitation \$29. Santa Sangre - Jodorowsky's most Fellini-like \$25. Emmanuelle in the Country - Laura Gemser \$19. Driller Killer - Grim Del Ferrara \$19. Mirrors - Kitty Winn \$15. Suburban Roulette - M.G. Lewis social commentary \$25. Just for the Hell of It - Post JD, pre-punk youth mayhem. An orgy of destruction. Great! With Joe Bob intro \$29. 2000 Maniacs - "The South's gonna rise again". With Joe Bob intro \$25. Valley of the Dolls - Sharon Tate \$19. Beyond the Valley of the Dolls - Autographed by Russ Meyer \$29. Kiss Me Deadly - Stylish 50's cult fare \$25. American Taboo - Photographer falls for his 16 yr. old neighbor. Nicole Harrison is a dreamy vixen \$35. Confessions of a Blue Movie Star - Behind the scenes of a German sex film. Early 70's mondo type \$29. The Rain People - Woman takes up with brain damaged ex-football player. 1969 \$25. Black Sister's Revenge (Emma Kae) - First rate Jama Panaka blaxploitation \$29. Honky - Interracial dating. Brenda Sykes \$29. The Angry Breed - Nazi bikers, an acid costume party and Lori Martin (Cape Fear) filling out a bikini. 1968 \$29. The Lickerish Quartet - Radley Metzger \$25. Sinner's Blood - 70's exploitation/biker \$19. What's the Matter With Helen? - Shelley Winters \$19. Caligula's Perversions - Euro exploiter \$25. Women of Hell's Island - Wild Philippine WIP \$25. Women in Fury - Superior Brazilian WIP \$29. Hustler Squad - They lure the enemy to bed \$19. Mad Love - Peter Lorre \$19. Children of the Damned - 60's horror \$19. Screams Bloody Murder - 'Goreno-graphy' \$19. Satan's Cheerleaders - Greydon Clark \$19. Last Orgy of the Third Reich - Nazi theme exploitation \$25. Corruption (Sweet Trash) - Indescribable noir/sleaze/exploitation. Early 70's \$29. Aude (Eat Out More Often) - Rudy Ray Moore in concert! \$19. Black Kams (Black Hooker) - 1972 oddity \$19. Superfly - Classic blaxploitation \$25. Emmanuelle's Daughter (Emmanuelle: Queen of Sadoes) - Controversial \$19. Emma in Africa - Karin Schubert \$19. The Guy From Harlem - Obscure blaxploitation \$25. Super Soul Brother (The \$6,000 Buyer) - Adam Steve \$19. In Your Face (Aber) - Outrageous blaxploitation \$19. The Schoolgirls - Euro exploitation \$19. Schoolgirls...Growing Up - Classic 70's young Eurotica \$19. Schoolgirls - The Report - More 70's teen expploite \$19. Run, Rabbit, Run - Teenage girl must choose between her boyfriend and...Daddy! Euro. 1968. No picture box \$25. Turkish Delight - Monique van der Ven \$19. Chaste and Pure - Laura Antonelli \$15. Under Hot Leather (The Jesus Trip) - Tippy Walker \$19. Reborn - Dennis Hopper \$19. The Body - Carroll Baker \$19. Bloodbath - Dennis Hopper & Carroll Baker \$29. Dolemite - Rudy Ray Moore \$19. Sweet Trash (The Mangup) - Great early 70's exploitation. Original issue \$29. Norma - Early 70's exploitation. Original issue \$25. Soul Vengeance (Welcome home, Brother Charles) - Jama Panaka \$19. The Black Klansman - T.V. Mikels \$29. Black Godfather - Excellent blaxploitation \$19. Bummer - Dave Friedman drive-in fever \$19. She Preek - Dave Friedman exploiter \$9. The Devil's Son-In-Law (Petey Wheatstraw) - Rudy Ray Moore. Original version \$25. Savage In-Laws - Jerry Franco \$19. Screams Street (A Screams in the Streets) - Super 70's sleaze. Uncut 86 min. version. Original issue on Harry Novak's label \$39.

Little Miss Innocence - Similar to The Seducers \$25. The Cutthroats - Early 70's exploitation set in WW2 prison camp \$35. Captive Women (Naked Super Witches of the Rio Amore) - Jess Franco \$19. Captive Women 3 (Sweet Sugar) - 7 min. longer than Sweet Sugar version \$19. Daughter of Death (Julie Darling) - Incest theme \$19. The Woman Inside - The Glen or Glenda of the 70's \$39. Penitentiary - Janna Panaka \$15. All the Lovin' Kinfolk - Millibilly exploitation, Early 70's \$35. Bad Girls Dormitory - Sleazy bad movie \$19. Grave of the Vampires - Hell's Angels on Wheels - Jack Nicholson \$25. My Favorite Butler (What the Swedish Butler Saw) - Long version \$19. The Final Comedown (Blasé) - Angry exploitation \$19. Hot Bubblegum - Israeli teen exer \$25. Christmas Evil - The ultimate Xmas movie. Original issue, great box \$29. Revenge of the Wild Bunch - Box Office Int. western \$19. Gone in 60 Seconds - Original issue \$25. The Miss Nude America Contest - Doc. filmed in nudist camp run by wheelchair bound sex maniac! Original issue, 1975 \$29. Psychothrill - Sadistic killer. Mexican \$19. Caged Fury - Good WP \$35. The Cars That Eat People - Wicked black comedy \$19. Single Room Furnished - Jayne Mansfield \$25. Death Wish Club - Great noir-like oddity \$25. Deadbeat at Dawn - Definitive exploitation. Low budget masterpiece \$19. The Todd Killings - The Original River's Edge. Powerful \$25. Terminal Island - Women sent to penal colony. Original issue \$29. Manaster of Hyde (Island of the Doomed) - Nice color print \$29. Black Shampoo - Prime exploitation \$29. Deadwood '76 - Arch Hall Jr. \$15. Death Curse of Tartu - Doug Robert as faris \$25. Crimes of Crimes - Ed Ray is an ice cream truck driving molester! \$35. Dr. Black and Mr. Hyde - Bernie Casey \$29. Love Camp - Guru exploits his followers. Laura Gemser \$29. Children Shouldn't Play With Dead Things - Bob Clark \$29. Dog Eat Dog - Jayne Mansfield \$25. Pets - Candace Rialson is held in a lavishly furnished cage by demented 'collector'. Outstanding exploitation. No picture box \$25. Immoral Tales - Walerian Borczyk classic. No picture box \$19. Within the Cloister - Sex starved nuns. Dir: Borczyk. No picture box \$19. I Stars Counting - British drama/suspense w/ Jenny Agutter. 1969. No picture box \$25. King of Darkness - Anne Heywood is a practicing devil worshiper with a daughter Lucifer wants for his bride. No picture box \$19. Little Lips (Piccole Labbra) - Disabled vet desires caretakers young daughter. No picture box \$19. Young Aphrodites - Adolescent sexual awakening in ancient Greece \$39. Coffy - Pam Grier is not to be messed with. Classic exploitation \$25. Dynamite Chicken - Counterculture document w/ Richard Pryor \$25. Up Pompeii - British sex farce \$25.

Following is a selection of adult titles. Most of these movies are from X-rated's 'Golden Age', the period from 1970 to 1984, and were shot on film. Some of them deal with subject matter that would be considered too controversial to attempt today. Several of them have been discontinued by their manufacturer and will not be reissued in the future. Say no to cheapjack shot on video junk and check out the quality, diversity and themes of the classics. You must sign that you are at least 18 when ordering from this section.

Flesh Gordon - Complete X version. Super box art \$49. Aunt Peg - Juliet Anderson is everybody's favorite Aunt Peg's Fulfillment - Sequel to Aunt Peg \$25. Debbie Does Dallas - Bambi Woods \$25. Satisfiers of Alpha Blue - Lysa Thatcher \$19. A Woman's Torment - Disturbed woman murders her partners after sex. Excellent psychological horror/X. Long version. No picture box \$25. Shauna Grant: The Early Years - Erotic documentary of the ill-fated Coleen Applegate \$25. The Second Coming of Eva - Non-stop sex w/ humor. 1975. Scandinavian \$25. Judgement Day - Sex killed them - will they get a second chance? \$25. Naked Afternoon - Abigail Clayton's best \$25. First Time at Cherry High - Miss Pepper and her charges \$25. Starmaker - Copper Penny \$25.

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Little Darlings - Teen theme. Lysa Thatcher. No picture box \$19. Angela: The Fireworks Woman - Artistic and risk taking classic of brother/sister incest. No picture box \$19. Red Heat - Aspiring actress runs into the Hollywood Strangler in this psychotriller/adult combo set in Las Vegas. No picture box \$19. Bordello - Danish period piece with wild humor. 1974 \$25. Inevitable - Marilyn Chambers classic \$29. Afternoon Tease - Early 70's softcore \$19. Hot Child in the City - Teen goes to town \$25. Sex in the Comics - Humorous live action takeoff on famous comic strips \$25. Angel Above, Devil Below - Great early 70's Exorcist inspired \$29. Weekend Fantasy - "Sleazy, sexy, sadistic sickie" - The X-rated Videotape Guide \$25. Climax of Blue Power - Phony cop assaults women in his custody. Good exploitation type. 1974. No picture box \$25. Story of Joanna - Atmospheric tale of a libertine in search of a submissive woman. Terri Hall. No picture box \$25. Girls in Blue - Combination of scenes from Little Girls Blue & 120 min. \$25. Danish Pastries - 19th century girls school. Good softcore. No picture box \$25. The Tiffany Kink - Murder mystery. Rape. No picture box \$25. For Love of Money - Stud blackmails women with photos. Much oral activity \$25. Private Pleasures of a Woman - Seven women recount erotic experiences \$29. Sugar Britches - Vignettes, something for everyone. Jean Dalton \$25. Little Me and Maria Strange - love - High school seniors. No picture box \$25. The Good Girls of Godiva - High - With twins Danielle and Daphne \$25. Eruption - Filmed in Hawaii \$25. Italian Stallion (Party at Kitty and Stud's) - Early Stallone K. Rocky drops his drawers! \$25. Breakdown - Black militant takes over apartment. With Black Dog Carter. Early 70's. No picture box \$19. Waterpower - Based on the true story of the NYC enema bandit. No picture box \$25. Man With a Maid (The Naughty Victorians) - Classic E&D period piece. Authentic, one of the best. No picture box \$25. The Other Side of Julie - "Four of the all time best scenes" - Only the Best. Jackie O'Neill \$25. Pizza Girls (Hot and Saucy Pizza Girls) - Desiree Costeau \$25. 3 A.M. - This family plays together \$25. Dreams of Kinky - Flashback to teen experience \$25. Angela Steward's - Good example of Euro soft X. 1972 \$25. Body Talk - Heaven St. John (Angeliq Pettijohn), Kay Parker \$25. Tomboy - She plays football but she's all girl \$25. Star of the Orinex - Kyoto Gee \$25. Sex World - Resort specializes in wish fulfillment \$25. Summer in Heat - Campers attacked by rapists. Similar to Deliverance. No picture box \$25. Reflections - Kissin' cousins. Annette Haven \$25. Seven Into Snowy - Abigail Clayton \$29. Fantasy Girls - Early DeBenny \$25. Bubblegum - Tina Ross \$25. Bat at the Blue Fox - Tijuana sex club. Kitten Natividad \$29. Her Name Was Lisa - Drugs were masters! Vanessa Del Rio \$25. Pink Ladies - Samantha Fox \$25. Scooter Trash - Many bikers and their chicks. No picture box \$25. Pleasure Masters - DeBenny \$25. Skintight - Sex clinic \$25. My Pretty Go Between - Beverly Glen \$25. The Secret Dreams of Mona Q. - Housewife's fantasies come true \$25. Do You Wanna Be Loved? - Rene Bond, Anita Sand (a busty redhead) \$25. Marriage and Other Four Letter Words - Reinbow Robbins \$25. Randy: The Electric Lady - Desiree Costeau. Written by Terry Southern. No picture box \$25. A History of the Blue Movie - Alex DeBenny's classic doc. 120 min. No picture box \$25. Garage Girls - Good action plus humor \$25. Hot Bachelors - Tennis anyone? Desiree Costeau \$25. Nightdreams - Artful and imaginative classic \$29. Surie Superstar - Shauna Grant \$25. Teenage Sex Kitten - Rene Bond is abducted by demented hermit. Much more like a 70's exploitation movie in plot. An absolute classic. No picture box \$25. Little Girls Lost - The casting couch lives. Tigr, Veronica Hart \$25. Loves of Lolita - Angel West \$25. Lady Lust - Edy Williams. No picture box \$25. Vixens of Kung Fu - Rape victim learns martial arts. 1975. No picture box \$25. A Dirty Western - Quality sex western \$25. Sixteen - Vignettes include hot sex \$25. American Pie - 50's motif. Lysa Thatcher \$25. The Velvet Edge - Explores the offbeat. No picture box \$25. Titillation - Angeliq Pettijohn, Kitten Natividad \$25. Thunderbuns - Best of the vignette type. Jennifer Welles & teen boy, teen girl & older man, intense B&D \$25. The Pony Girls - Set on a horse ranch \$25.

The Erotic Adventures of Candy - Carol Connors \$25. Candy Goes to Hollywood - Sequel to last. Carol Connors \$25. Prisoner of Paradise - Female war prisoners on Japanese island. Seka (as Lisa!) \$25. Candy Strippers - Hospital-ity \$25. The Resurrection of Eve - Her sexual history recalled. Early 70's classic. Marilyn Chambers \$35. The Liberation of Honeydollar Jones - Country lovin' \$25. 3 Cheers for BJG - Call girl school \$25. Teenage Fantasies - Great exploitation from the DeBenny gang. Rape theme. Based on a true incident \$25. High School Memories - Annette Haven \$25. Behind the Green Door - Marilyn Chambers. 1972 \$29. Lipps & McCain - Sex western \$25. Little Orphan Sammy - Jennifer Welles. Humorous \$25. Babyface - Super Alex DeBenny. Cuddles Malone 104 min. No picture box \$25. Cafe Flesh - Cult classic \$25. Long Jeanne Silver - Most unorthodox \$25. Pretty Peaches - Desiree Costeau's best. Amazing enema scene \$35. Oh! Those Nurses - Lysa Thatcher \$25. The Devil in Miss Jones - Original classic \$25. X-Rated Cartoons - Clever \$19. Taboo - Jennifer Welles. Naked Came the Stranger - Radley Metzger \$25. Christy - One of the best of the early NYC's. Little Annie Christian. 1972. No picture box \$19. Defiance - Great exploitation type w/ Jean Jennings. No picture box \$25. Kating Season - Summer campout \$25. Teenage Fantasies - Rene Bond \$25. The Trouble With Young Stuff - Christine Williams. Mystery Euro director \$25. The Kinky Ladies of Bourbon Street - Supernatural theme. Memorable. French. Rerite \$25. Euro Loops of the 70's - Film transfer, no picture box. 120 min. \$25. Teenage Fantasies II - Rene Bond \$25. Alice in Wonderland - Kristine Desell \$35. Memories Within Miss Aggie - Spinster reflects on missed opportunities \$25. Secret Desire - 70's B&D sickie. No picture box \$25. Little Showoffs - Non-professionals act out their fantasies. Excellent \$25. Real People - Similar to Little Showoffs \$25. The Edding of Brice - From waitress to movie star \$25. Hot Oven - Delivery boy delivers \$25. Playgirls of Munich - 1973 \$25. Bighouse Babes - Set in women's prison. Rerite \$25. Sexual State - College cheerleaders. Rerite \$25. The Bite - Takeoff on The Sting \$25. Turbo Sex (Snow Honeys) - Rhonda Jo Petty, Seka \$25. China Lust - Linda Wong \$25. The Devil's Playground - Sleazy appeal. Cute black teen \$25. Star Virgin - Peaches in her panties! \$25. Dark Dreams - Occult theme. Tina Russell \$25. Erotic Animation Festival - Plus live short feature. Well done \$25. Neon Nights - Everyone wants to instruct Lysa Thatcher \$29. Come With Me, My Love - Ghost avenges old murder. Period piece \$25. Georgia Peach - Jeannie Dalton is the doe eyed innocent \$29. Swinging Sorority - Early 70's softcore \$25. Swinging Ski Girls - The cast of the last returns \$25. Lollipop Falcas - Set in 30's bordello \$19. A Taste of Sugar - Serena \$25. Star Lady - Is she an apparition? \$19. Daisy May - Takeoff on Lil' Abner \$25. Jailbait - Scene for scene remake of Lou Casella's 60's sexploiter Sock it to Me Baby! Tina Lynn \$29. Sexual Freedom in Denmark - Mondo/sex-ed. 1970. No picture box \$19. Dixie - Abigail Clayton. No picture box \$19. For Richer, For Poorer - Georgina Spelvin \$25. Indian Lady - Mystery director \$25. Getting Off - Kinky. Desiree Costeau. Long version \$25. Dr. Love - Samantha Fox \$25. Expensive Taste - Strong rape theme \$25. Little Orphan Dusty - Long version. No picture box \$25. New York City Woman - C.J. Laing \$25. Lunch - Kurt \$25. Teenage Madam - High sleaze \$25. Sweet Punkin' - C.J. Laing \$25. Hot Circuit - One of the first full length features. 1971 \$25. Roller Babies - Terri Hall \$25. Odyssey - Vanessa Del Rio \$25. Tangerine - Juliet Anderson and her teenage daughters \$25. Tinsel Town - Danielle Reye \$25. Virgin Dreams - Quality Zebedy Colt. Jean Jennings is the repressed teen \$25.

Teenage Pajama Party - Features a Dorothy Hamill lookalike. Berbi James \$39. Dear Pam - Entertaining takeoff on Dear Abby \$25. Nostalgia Blue - Vintage stages \$25. Untamed - Kay Parker, Abigail Clayton \$25. Lialeh - Rare example of 70's X blackploitation. No picture box \$25. Sylvia - Based on Sybil \$25. Autobiography of a Flea - Based on the Victorian novel. Innocent Belle is debauched by priests. Jean Jennings \$29. Peach Purr - 70's teen exer w/ Lysa Thatcher. No picture box \$19. Climax of Luxe Loops - Scandinavian 70's teen action. 120 min. No picture box \$39. Playthings - Lysa Thatcher \$25. Virgin and the Lover - Man loves his mannequin! Jennifer Welles \$25. Student Bodies - Suzie Muffet \$25. The Legend of Lady Blue - Maureen Spring \$25. Teeny Buns - Nancy Hoffman \$25. Young Wild & Wonderful - Candi Harbour \$25. Devil's Scatery - Occult theme \$25. Deep Bur - Desiree Costeau \$25. Candi Girl Serena \$25. A Formal Faucett - Dorothy LeMay \$25. House of 1,001 Pleasures - Euro \$25. Josephine - Euro period piece \$25. Heavenly Desire - Flea \$25. Love Couch - Humorous \$19. Love Theater - German, funny \$25. Lure of the Triangle - Underwater action \$25. Midnight Mustle - Teen hookers \$25. Mobile Home Girls - Euro \$25. Small Town Girls - Talk a spin on the \$25. Valerie Darlyn \$25. South of the Border - Debbie Truelove. Mystery director \$25. Triple Play - Lysa Thatcher \$25. Twin Tarts - Brooke & Taylor Young \$25. Summertime School in the Night - French \$19. Sticky Fingers - Soft X version of Dr. Carstairs 1869 Love Root Elixir. Sex western w/ Mareha Jordan. No picture box \$25. Erotic Olympics - To choose the best stud \$25. Las Vegas Erotica - Travelogue type. Mystery director \$25. French Real - Same description as last \$25. French Throat - Ditto \$25. European Sex Vacation \$19. Pet of the Month - Set in Hawaii \$19. Summer of Laura - Mareha Moon \$25. Porno Screensteals - Jennifer West \$19. Stephanie's Lust Story - Gena Lee \$25. Feelings - Terri Hall \$25. Tight Assets - Lori Lang \$25. The Blonde - Annette Haven \$25. Contact - Swingers. 1974 \$25. Strangers When We Meet - Encounter group. Early 70's \$25. Inside Georgina Spelvin - Guess who? \$25. Bacchanale - Young woman who loves her brother embarks on a series of dreams that serve as analysis. Artful, bewildering. No picture box \$25. Nostalgia Stages - Vintage loops from the 20's & 30's in excellent quality. No picture box \$19. Miller's Harlots - Talk a spin on the \$25. Nazi activities are 'interrogated' laughably low budget. Early 70's. No picture box \$19. Love Lips - BJ special \$25. Body Lust - That ubiquitous mystery director again \$25. X-Rated Grab Bag - 10 different titles of my choice. Cannot be used toward quantity discount \$99.

+++Reference Book+++ Anyone with even a passing interest in adult films will want to get The X-Rated Videotape Guide by Robert M. Rimmer. This is the Psychotronic Encyclopedia of vintage and classic X. Reviews for 1,300 films from 1968-1985 plus a supplemental index. Order your copy directly from the publisher: Challenge Press, Box 2708, Quincy, Mass. 02169. Cost is \$20 ppd.

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ALL BLACK MUSICALS

BURLESQUE IN HARLEM (SW, 49) D William Alexander, P Joseph Tully

(ROCK 'N ROLL BURLESQUE) It's just a series of stage acts, but this is a treasure trove of black performers. Dick Barrow is the (big) MC and sings "I've Got A Juicy Baby." An equally big lady dances and sings "I'm just a big gal doin' the best I can." Top-billed comedian Pigmeat Markham is featured in several routines and a lady comedian says "Honey, he had so many wrinkles on his forehead, they had to screw his hat on!" Gertrude "Baby" Banks dances several times dressed in a bikini and the acrobatic Taza steals the show. With Mabel Hunter, Vivian Harris, Jo Jo Adams, Hucklebuck Jones (there were a half dozen "Hucklebuck" songs on the R&B charts that year), and tap dancers Slip and Slide. The rock title was for a late 50s reissue. The TNT Pictures release, now a Roadshow Rarities video, is from a jumpy print.

TALL, TAN AND TERRIFIC (Hollywood Select, 46) P/D Bud Pollard, S John E. Gordon

Dancers, singers and comedians perform at the Harlem Golden Slipper club. Top-billed Mantan Moreland plays himself, a Hollywood star, throws out some hilarious lines, does a comic dance and talk/sings a number. In the minimal plot, Handsome Harry, the debt-ridden gambling club owner (Monty Hawley, once called the black Clark Gable), is arrested for murder. Tall, Tan And Terrific is a singing act. With The Two Fat Men, The Gorgeous Astor Debutantes and an all female orchestra. Only 40 mins. The same year Pollard also directed BEWARE starring Louis Jordan. Mantan was also in THE DREAMER (48). Both were also Astor Pictures.

80s

BREAKFAST OF ALIENS (Hemdale, 89) D/S/music David Lee Miller, S/star Vic Dunlop, P Brian James Ellis

Walter (Dunlop) is a childish overweight idiot who delivers pizza for a dwarf. He becomes a popular loud and obnoxious standup comedian after he swallows a tiny alien in his cereal. Walter also becomes an alcoholic coke addict who hallucinates and eventually he mutates into a slimy killer monster. I hated this movie until near the end. It's a pretty good fantasy look at the price of fame. With Deborah Hobart as a sexy blonde, Steve Franken as a gay neighbor, Donald Gibb, Johnny Dark, Murray Langston and the band Haunted Garage. Wayne Toth provided the FX.

SPLATTER FARM (Donna Michelle, 87) D P. Alan, P J. K. Farlew

You won't believe this regional shot on video obscurity. Teen twins (John and Mark Polonia) are sent to stay with their weird aunt (Marion Costly). Her young handyman Jeremy (Todd Rimatti) chops up people and keeps their body parts in the barn. There's lots of extreme amateur gore FX (using obvious dummies), but this goes way out of line with the incest angle, some male nudity, pissing and a sick nightmare toilet scene. The music is harpsichords and pianos. The twins resemble two young Robby Bensons and the aunt reminded me of Edith Massey (her acting is that good). Alternative Cinema magazine says that Mark Polonia (of Wellsboro, PA) recently made SAURIANS, a super 8 feature with claymation dinosaurs. Brother John stars.

LAS VEGAS SERIAL KILLER (Sinister, 85) D/S/cine/edit "Wolfgang Schmidt"/Ray Dennis Steckler, P Kathrine Steckler

Killer Jonathon Glick (the 50-something Pierre Augustino) is paroled and starts killing again. Meanwhile some crooks walk around. It's narrated by a reporter, but this awful movie still makes no sense and has no ending. Parades, a rodeo, signs, models posing - anything is thrown in to fill up the time. With the silicone body of Miss World Burlesque, porn star Jeannie Pepper as a model and a Smurf doll. It's sort of a sequel to THE HOLLYWOOD STRANGLER MEETS THE SKID ROW SLASHER, also

with Augustino. Steckler also directed many hard X films (TEENAGE HUSTLER, LAS VEGAS EROTICA, SEX RINK...) using fake credits and still runs video stores in Vegas.

MORTUARY ACADEMY (RCA, 88) D Michael Schroeder, S William Kelman, P Dennis Winfrey

The Grimm brothers (Christopher Atkins and Perry Lang) inherit a mortuary but have to take classes there. Paul Bartel is the necrophiliac manager. Mary Woronov is a teacher who plays dead for him. He falls in love with the corpse of a cheerleader but she's gang banged at a beach (!). The not too funny (very) bad taste comedy is also loaded with ethnic jokes. Tracey Walter re-animates a heavy metal Bar Mitzvah band managed by Wolfman Jack. With Cesar Romero, Stoney Jackson, Anthony James, James Daughton, Dona Speir, Karen Witter and Rebekka Armstrong. The theme is a remake of "Be True To Your School."

PAUL LEDER

HOW TO SUCCEED WITH GIRLS (SW, 64) D Edward A. Biery,



BURLESQUE IN HARLEM

P/S William Norton, P/oct Paul Leder

A narrator contrasts Pete, an asshole poet (Leder) to Harvey, a timid daydreamer. Color dream sequences (the rest is b/w) are set in a mad lab (with monster masks) and a harem. The acting is awful, there's no nudity and the silent movie style gags aren't funny. There is an "Ahab The A-rab" reference though. With Marissa Mathes (BLOOD BATH), Rue McClanahan and Cathy Crowfoot. Beach Dickerson was the production manager. Norton later wrote I DISMEMBER MAMA for Leder and also wrote John Wayne and Burt Reynolds movies!

MOLLY AND GINA (A-Pix, 94) P/D/S Paul Leder, S Reuben Leder, P Ralph Tornberg

Frances Fisher (who narrates) is the secretary/mistress of an L.A. private eye who is killed. She teams up with a would be actress (Natasha Gregson Wagner) whose boyfriend was killed at the same time. They search for a missing woman and try to find the killers. The comic movie has Fisher constantly mentioning Wagner's green hair and Wagner dropping the name of an earlier Leder feature (I DISMEMBER MAMA). With Bruce Weitz as an asshole Sgt., Stella Stevens as a rich alcoholic, long haired Peter Fonda, Penny Johnson and long time Leder regular Greg Mullavey. Fisher also had sex scenes with Wings Hauser in Leder's FRAME UP and FRAME UP 2.

JEFF GOLDBLUM

MR. FROST (SVS, 90) D/S Philippe Setbon, S Brad Lynch, P Xavier Gelin

Mr. Frost (Jeff Goldblum), who claims to be the devil, has tortured and murdered "24" people then buried them in a garden. Kathy Baker (from PICKET FENCES) is the psychiatrist he chooses to talk to after years of silence in a mental hospital. An inmate under his control goes on a shooting spree killing religious leaders. The inspector (Alan Bates) who had captured him is the only one to realize who the manipulating steely-eyed Frost really is. With Jean-Pierre Cassel as a cop, Charlie Boorman and Vincent Shiavelli. The British production (filmed in France) includes a flashback, a nightmare and maybe too much talking, but Goldblum and Baker are good.

FATHERS AND SONS (SVS, 91) D/S Paul Mones, P Jon Kilik

Jeff Goldblum is Max Fish, an alienated alcoholic former famous movie director and widower who owns a book store and directs plays in Asbury Park, N. J. while trying to keep his teen son (Rory Cochrane, who narrates) out of trouble. Meanwhile, the mysterious "Shore Killer" is on the loose and the local kids party and take a new drug called chew. It's more about characters relating to each other than what the (telepathic) serial killer does, but the Jersey shore locations are a pleasant change. With Ellen Greene (LITTLE SHOP OF HORRORS), Spike Lee's sister Joie and Rosanna Arquette in a very small role as a fortune teller.

POLANSKI

BITTER MOON (New Line, 92) P/D/S Roman Polanski, S Gerard Brach, John Brownjohn

Oskar (Peter Coyote, who narrates) is a wealthy egotistical American would-be writer in Paris who becomes involved with a beautiful waitress

(Emmanuelle Seigner). The relationship goes downhill from love and lust to boredom, TV watching, S+M games, abuse, cheating and serious hatred and revenge. Seven years later he's crippled in a wheelchair telling it all to an embarrassed but fascinated Brit (Hugh Grant) on an ocean liner before New Year's Eve. The depressing tale is based on a novel by philosopher Pascal Bruckner. With Kristin Scott-Thomas, a ONCE UPON A TIME IN AMERICA clip, a score by Vangelis and appropriate older hit songs by Brian Ferry, The Eurythmics and others. BITTER MOON was a hit in Europe and Fine Line released it in America (in 94) after NC 17 rating threats. Polanski had married Seigner in 89.

DIARY OF FORBIDDEN DREAMS (TWE, 72) D/S/oct Roman Polanski, S Gerard Brach, P Carlo Ponti

Italy. (CHE, WHAT?). Sydne Rome (from Ohio) stars as an innocent, unquestioning young woman who finds herself at an Italian mansion owned by an eccentric millionaire (Marcello Mastroianni) who likes to be whipped and claims to have been a pimp. She writes in her diary and spends most of the movie walking around naked, which is why this movie wasn't shown much in America. With Hugh Griffith as a dying old man and Polanski as "Mosquito," a character with a spear gun. Polanski made this odd, comic, rarely seen Alice In Wonderland for adults between his MCBETH and

CHINATOWN. The dubbed 112 minute feature was cut to 94 minutes here.

MOVIES FROM WISCONSIN

THE UNEARTHLY (Prism, 93) P/D/S Wrye Martin

(ASWANG) This horror movie is about the Null family, wealthy vampires in a lakefront estate who spin webs around victims and have extremely long red tentacle/tongues. A pregnant girl (Tina Ona Paukstelis) is paid to impersonate Null's wife and her child will become the heir, but she's chained up in a decrepit shack. A crazed sister attacks with a chainsaw and an absurd highlight is the crippled mother hanging from her own tongue. Several of the actors aren't too great but the music is good and the FX are shocking and original, even after being cut for the video release. Norman Moses is Null and Mildred Nierras is the Filipino maid. Made by former film students in Wisconsin. ASWANG (also the name of a recent Philippines movie) is a type of Filipino vampire.

THE PIT (Prism, 80) D Lew Lehman, S Ian A. Stuart, P Bennet Fode

(TEDDY) Jamie (Sammy Snyders), a difficult, lonely, voyeuristic 12-year old boy talks to his teddy bear and visits furry cannibal "trolls" with shiny eyes that live in a hole in the ground. He feeds them raw meat until his bear tells him to feed them humans including an old blind lady in a wheelchair. Soon everyone who was ever mean to him has disappeared. The New World release has a strange topless scene and some gore. It was shot in Beaver Dam, Wisconsin.

CHINA

MASTER OF THE FLYING GUILLOTINE (Sinister, 76) D/S/star Jimmy Wang Yu, P Wong Chuck Hon

Fung, a blind man disguised as a priest, vows to kill the one-armed boxer



(Wang Yu), the leader of a martial arts school. Fung's weapon resembles a red felt hat on a long chain with a circular saw blade inside and yes, incredibly, it decapitates people (and some chickens). This is a wild period kung fu fantasy with a tournament and many fights. There's a female eagle claw technique specialist, a bad Japanese fighter who joins Fung and an Indian fighter with extending arms (an idea copied in NIGHTMARE ON ELM ST.). The excellent soundtrack includes a noisy rock song theme, some stolen Tangerine Dream and what sounds like industrial music. The print is worn.

MEN BEHIND THE SUN (World Video, 87) D Xeng Le Law, S Mou Wen Yuan, Teng Dun Jing, Liu Mei Fei, P Fu Chi

H. K. (HEI TAI YANG 731, BLACK SUN 731) This unflinching fact-based movie with convincing FX about Japanese medical atrocities was produced the same year as THE LAST EMPEROR. It shocked even the most jaded viewers when it played in some American theatres and was a hit in most of Asia. In 1945 General Ishi takes over as director of the notorious 731 Squadron in Manchuko (Manchuria) where "3000 Chinese, Korean and Russian people died." Japanese kids receive brutal training and learn to consider Chinese to be less than human. Prisoners are used for horrifying experiments and live autopsies. The ending explains that the guilty escaped to Pusan where they were spared by the Americans and that the results of Ishi's germ warfare experiments were used on our side in the Korean war! The tape is letterboxed. Japanese dialog is dubbed into English but the Chinese dialog is not. MAN BEHIND THE SUN 2: LABORATORY OF THE DEVIL (91) was a sequel.

GERMANY

VIOLATED (Sinister, 54) P/D/S Kurt Neumann, S Felix Luetzkendorf

(MANNEQUINS FUR RIO, THEY WERE SO YOUNG) A man relates a flashback about Madame Zenoba and her Rio model agency, actually a slavery operation with captive European women. Johanna Matz is Eve, a German girl who is eventually exiled to a river boat hell patronized by drunken coffee workers and Scott Brady is the American engineer hero. A Dutch girl who runs away is beaten and drugged. The man behind it all is a respectable tycoon named Hieme Coltos (Raymond Burr!). With Ingrid Stenn, Kurt Meisel and Gert Frobe as the captain. Lippert released the exploitable feature. This retitled re-release print is jumpy. Neumann, from Nuremberg, made CARNIVAL STORY in Germany around the same time.

BURNING MOON (Dead Alive, 92) D/S Olaf Ittenbach

After a violent gang fight, a teenage junkie tells three horror stories to his little sister. A decapitating escaped mass murderer dates an unsuspecting girl, in the 50s, a Satanic rapist priest chains up a woman and, a, I forget the third one. This grim relentless overlong movie has lots of extreme gore FX. Some are well done but the obvious dummy being run over is a problem. It was filmed in Munich and is subtitled except for frequent fuck yous and OKs.

THE LOVE CAMP (Active, 80) P/D/S/music/act "Christian Anders"/Ilias Milonakos

W. Germany/Greece. (DIE TODESGOTTIN DES LIEBSCAMPS, LOVE CULT) Laura Gemser is the leader of The Children Of Light cult in Greece. This is a musical (!) sex movie with several HAIR-style songs and lots of nudity, sex and lesbian scenes featuring Gemser. Cult members chant "The Divine One is everything and I am nothing." Those who disobey are thrown into a pit by a musclebound servant or are flogged while tied up naked and everybody is

blown up with dynamite after a mass orgy at the end. Anders is Dorian, a blonde cult leader who seduces a rich American Senator's blonde daughter. Also with Gabriele Tinti.

MANEATER OF HYDRA (Sinister, 65) D Mel Welles, S Stephen Schmidt, P George Ferrer

Spain/W. Germany (DAS GEHEIMNIS DER TODESINSEL, ISLAND OF THE DOOMED) Six tourists visit the villa of botanist Baron Von Weiser (Cameron Mitchell) and several are killed. The Baron's menacing dead servant seems to return to life and his special hybrid tree has blood sucking tubes. Mitchell plays it cool until near the (very bloody) end when he sobs to his creation "My darling, my pet, my baby!" and attacks with an axe. With Elisa Montes as the blonde Beth and Kai Fischer as the red head Cora. Sylvia Miles dubbed the voice of the old lady with the camera. The soundtrack is cool jazz and some zither music. Allied Artists released it in America. Welles (an American actor, known for early Corman roles) also directed LADY FRANKENSTEIN (72).

MIDNIGHT COP (Vidmark, 88) D/S Peter Patzak, S Paul Nicholas, Julia Kent

W. Germany. Armin Mueller-Stahl stars as an eccentric, aging Polish born W. Berlin police Chief Inspector after a serial killer. He beats suspects and has an affair with a hooker (Morgan Fairchild). The killer shoots women up with heroin and hides bodies in a meat locker. With Julia Kent as the inspector's new partner, Michael York, Frank Stallone and Allegra Curtis (the daughter of Tony and Christine Kaufman). The East German Mueller-Stahl, then known for some Fassbinder movies, isn't even mentioned on the video box but he makes this whole movie worth seeing. Director Patzak is Austrian. York and Mueller-Stahl were also both in his LETHAL OBSESSION.



Morgan Fairchild in MIDNIGHT COP

NORTH OF THE BORDER

MODEL BY DAY (Academy, 93) D Christian Duguay, S Joseph Loeb III, Mathew Weisman, P Kent Cord

A famous model (Famke Janssen, the new Bond villainess) becomes a kickboxing crimestopper known as Lady X. She wears a lavender helmet, a bra and boots, does back flips and battles punks, car jackers and the Russian Mafia. Meanwhile a Lady X imposter kills people. It's a fun movie with some good fight scenes. With Steven Sheellan as the cop

Lady X falls for, Kim Coates as a bad guy nightclub owner, Shannon Tweed as a kung fu teacher and Sean Young in one scene. By the director of the SCANNERS sequels. Filmed in Toronto, subbing for NYC.

PROJECT GENESIS (Prism, 92) P/D/S Philip Jackson, P Mark Terry

(STRANGE HORIZONS) Various characters (and a computer with a cartoon face) on a cargo spaceship (cramped sets) talk and talk. David Ferry stars with Olga Prokhorova as a mute alien woman, Ken Lamare as the older admiral and Kyra Harper. With narration, a brief topless scene and very cheap FX. From TV.

1+1 (EXPLORING THE KINSEY REPORTS) (Sinister, 61) P/D/S Arch Oboler

A professor (Leo G. Carroll, later to play Mr. Waverly on THE MAN FROM U.N.C.L.E.) introduces four talk-filled episodes in this dated movie based on a play by Oboler. Each time the camera zooms in on a person they

remember tales of affairs. One episode is humorous and the last one (which would have been a selling point in the early 60s) deals with abortion and includes an on screen debate. Also with Kate Reid. It was made in Toronto. Oboler's next feature was more interesting: *THE BUBBLE* (67).

HEADS (Republic, 93) D Paul Shapiro, S Jay Stapleton, P Jonathon Goodwill, Derek Mazur

Jon Cryer (who narrates) is a young small-town newspaper proofreader trying to solve a series of decapitation murders. He reluctantly becomes involved with the wild estranged daughter (Jennifer Tilly) of his editor boss (Edward Asner) and becomes the prime suspect. With Roddy McDowall, Earl Pastko (from *ROUTE 66*) as Lloyd and Shawn Alex Thompson. This black comedy with eccentric characters doesn't really work, but the many well done scenes of heads and headless bodies are kind of surprising (and there's a nightmare sequence). The SHO debut was filmed in Manitoba.

SWEET KILLING (Par., 92) D/S Eddy Matalon, P Suzanne Girard

Adam (Anthony Higgins), a bank officer, kills his comically irritating wife (Andrea Ferreol) and uses Eva (Leslie Hope) for an alibi. A cop (Michael Ironside) is determined to prove that Adam is guilty while F. Murray Abraham, who claims to be a fictional character, blackmails him. The mystery has some odd b/w fantasy segments and a non-ending. It's based on a novel by Angus Hall. Too many American flags tip you off that it wasn't made here. The dull French/UK/ Canadian production is by the director of *CATHY'S CURSE*.

KNIGHT MOVES (Republic, 92) D Carl Schenkel, S Brad Mirman, P Ziad El Khoury, Jean Luc Defait

(FACE TO FACE) Christophe(r) Lambert stars as Grandmaster Sanderson, a chess champ competing in Washington State. A woman he spends the night with bleeds to death and blood messages are left on the wall. An electronic voice calls to brag about the killings. Many women die and this world famous guy is the prime suspect. I want to know where the media is! Lambert's real life wife Diane Lane is there as a psychologist on the case (they have slo-mo sex). With Tom Skerritt (much better on *PICKET FENCES*) and Daniel Baldwin as cops, Ferdinand Mayne as a blind man and many suspects. A stakeout in a flooded basement is the visual highlight. With bodies as chess pieces, b/w flashbacks and "I Put A Spell On You" on the soundtrack. The US/German production was filmed in Vancouver. Mirman also wrote the Madonna movie *BODY OF EVIDENCE*. The tape is 12 mins. shorter than the version that played in Europe.

FARRELL

PIN DOWN GIRL (Sinister, 50) D Robert C. Dertano, P George Weiss

(*BLONDE PICKUP*, *RACKET GIRLS*). Timothy Farrell stars as Scali, drug dealer, pimp, bookie and manager of wrestling women. The road show movie features real wrestlers, real fight footage and lots of training. Rival gangsters cause trouble and there's a court hearing. With the top billed Peaches Page, Clara Mortensen and Rita Martinez from Mexico. The cinematography is by William C. Thompson, who also filmed Ed Wood movies. Farrell returned as Scali in *DANCE HALL RACKET* (54).

GUN GIRLS (SW, 53) D/S/edit Robert C. Dertano, P Edward Frank

A narrator tells us all about the "new teenage problem" and Teddy, a (too old looking) wise ass blonde teen ("I'm hip") robs a guy in the alley with her friend Dora. Her boyfriend is the brother of the probation officer (who

gives a speech). Joe (Timothy Farrell) buys the stolen goods ("I'm a businessman") and plans a warehouse heist. His big mistake is dumping the beautiful blonde Joy who becomes pregnant. Obviously filmed in L.A. (by William C. Thompson), it's supposed to be NYC. With lots of news headlines and a cat fight. The Eros production is very similar to *THE VIOLENT ONES* (56) written by Ed Wood.

40s

GHOST SHIP (Fang, 43) D Mark Robson, S Donald Henderson Clarke, P Val Lewton

Crew members of a small boat are dying on the way to Mexico and the new 3rd officer (Russell Wade) thinks he knows who the killer is. Richard Dix is the soft-spoken ship captain who is losing his mind. Skelton Knaggs (also in *TORTURE SHIP*) is a mute who thinks out loud and Lawrence Tierney (in his film debut) is a wise guy Lt. who is crushed by a giant anchor chain (a standout scene). Sir Lancelot (from *I WALKED WITH A ZOMBIE*) provides calypso music during a bloody knife fight. This remains one of the hardest to see of the Lewton RKO productions.

SAMURAI (SW, 44) D/S Raymond Cannon, P Ben Mindenburg

This has to be one of the most outrageous (and cheapest looking) American WWII propaganda movies. A Samurai priest in California grooms Ken, a young Japanese orphan, to serve "His Satanic Majesty". Eventually Ken (Paul Fung) smuggles secret plans in his paintings, kills his English school friend, helps doctor news photos in Shanghai, kills his own adoptive parents, prepares for the invasion of California and becomes governor! The Priest commits hari kari and is decapitated at the end. Chinese actors play Japanese characters and newsreel footage of misery in China is used. It was released (too late) by Cavalcade Pictures in 45.

SPAIN

LULU (Video Search, 8-) D/S Bigus Luna

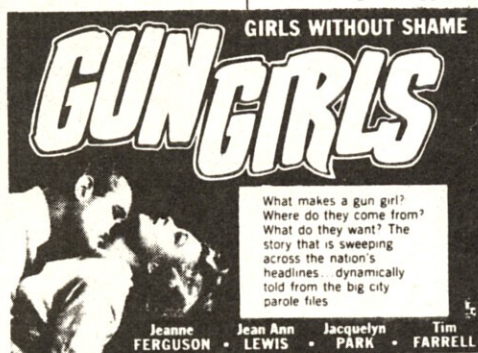
Spain. A woman named Lulu narrates her own flashbacks (some in b/w) of her descent into a life of dangerous sex for money in Madrid. This bizarre movie has transvestite hookers, incest and live sex shows. Lulu is saved just in time before starring in a show with a dog. Music includes "Walk On The Wild Side" and "The Peter Gunn Theme." Luna, known to horror fans for his *Anguish* (its star Angel Jose is in this too) Luna had an arthouse hit with *JAMON JAMON* (93).

THE HANGING WOMAN (Neon, 72) D/S Jose Luis Merino, S Enrico Columbi, P Ramona Plana

Spain/Italy. (*LA ORGIA DE LOS MUERTOS*, *RETURN OF THE ZOMBIES*, *BEYOND THE LIVING DEAD*). Serge (Stelvio Rossi), the long blonde haired nephew of a Count arrives in a 19th century village to inherit a villa. The Count's widow (Dianik Zurakowska) practices black magic and conjures up a ghost, a scientist (Gerard Tichy) in the basement tries to raise the dead with electricity and Igor (Paul Naschy) is a laughing, lurking necro voyeur who keeps ladies' underwear in his hut. Reanimated zombies eventually show up in the catacombs and the end of this fun horror movie copies Polanski's *FEARLESS VAMPIRE KILLERS*. With some nudity, a bloody decapitation and an autopsy scene. This version was dubbed in England.

CORMAN SEQUELS

UNBORN II (New Horizons, 94) D Rick Jacobson, S Mike Even Schwartz, Daniela Percell, P Mike Elliot



Michelle Greene is single mom in a suburban home who writes children's books. Her killer kid Joey (a doll like Chucky) eats meat and bites necks. Meanwhile an assassin (Robin Curtis) goes around shooting babies, the result of experiments in UNBORN (PV #11) and Scott Valentine is a neighbor who protects them. With Brittany Powell as the sexy neighbor babysitter, whose nosy parents provide irritating comedy relief. Pretty bad.

CAGED HEAT 2: STRIPPED OF FREEDOM (New Horizons, 94)
P/D Cirio H. Santiago, P/S Paul Ziller

(PRISONERS) This is more like Jack Hill's THE BIG DOLL HOUSE (71) than Jonathan Demme's CAGED HEAT (74) and is very much like a vintage 70s drive in action movie. Jewel Shepard stars as a CIA agent who goes undercover in a penitentiary to try and rescue a princess (Chanel Akiko Hirai) who had been kidnapped. In one scene, Jewel (who uses a Clint Eastwood style delivery) is hung upside down by her hair for a long time and is whipped, but is basically fine afterwards. The women fight each other a lot but I want to know why they wear pants in the showers. With Vic Diaz as the bald rapist warden, Pamella D'Pella as the tough, big busted black junkie gang leader and Susan Harvey. It was made in the Philippines.

MOVIES FROM RHODE ISLAND

MATTER OF DEGREES (Prism, 90) D/S W. T. Morgan, P/S Randall Poster, P Roy Kessin, S Jack Mason

Arye Gross stars as a student living in a communal home who doesn't want to go to Columbia law school. He smokes pot, has fantasies about his dream girl and decides to disrupt the graduation after a corporation takes over campus radio station WXOX. This is like a milder version of an early 70s campus protest movie without much left to protest. With Judith Hoag, Tom Sizemore, John Doe as a DJ, Fred and Kate of the B52s and John Kennedy Jr. in a party scene. It was shot at Brown University in Providence. The director also made THE UNHEARD MUSIC featuring X. The Atlantic soundtrack features the Minutemen, Pere Ubu, The Dream Syndicate and others.

COMPLEX WORLD (Hemdale, 89), D/S James Wolpaw, P Geoff Adams, Rich Lupo, Denis Maloney

An evil presidential candidate wants to close the Heartbreak Hotel nightclub/bar owned by his son (Dan Welch) so he hires terrorists to blow it up. Morris (star Stanley Matis) is a folk singing terrorist who does a funny anti-New Jersey song. The amusing indy film from Providence, R.I. features NRBQ playing briefly, member Tom Ardolino getting high and talking to Elvis on the phone, Captain Lou Albano as a biker and The Young Adults (featuring Dave Hanson) doing comic songs on stage.

BANDS

LURKING FEAR (Par., 94) D/S C. Courtney Joyner, P Vlad and Dana Paunescu

An ex con (Blake Bailey, who narrates his own flashback) is after money buried in a Massachusetts graveyard. Most of the story (supposedly based on Lovecraft) takes place in a church where characters argue and fight. A hard drinking doctor (Jeffrey Combs) and his assistant (Ashley Lauren from the HELLRAISER movies) try to dynamite everything. E. C. comic look ghouls emerge from tunnels, Lauren and Allison Mackie have a mud fight and a heart is pulled out. With Jon Finch (Frenzy) as a gangster, Paul Mantee as a priest, Vincent Shiavelli as a mortician and Michael Todd as a zombie. Originally to be directed by Stuart Gordon, it was filmed in Romania.

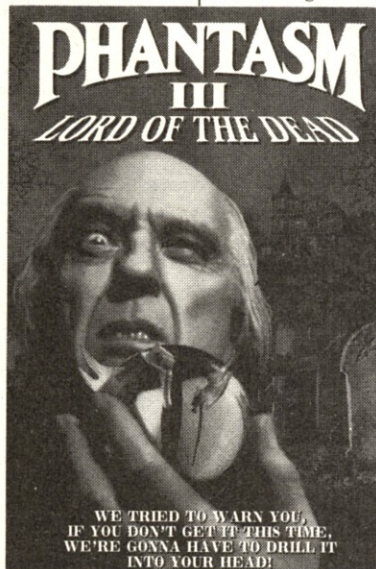
PREHYSTERIA! (Par., 93) P/D Albert and Charles Band, S Greg Suddeth, Mark Goldstein

In a PG rated JURASSIC copy from Full Moon, eggs from S. America hatch into six small (animated) dinos in the home of an archeologist (Brett Cullen). His Elvis fan kid (Austin O'Brien from LAST ACTION HERO) and his blonde older daughter have to help fight off the dumb comic relief bad guys. The David Allen FX make it an OK light movie for kids. With Samantha Mills and Colleen Morris. Two sequels followed.

MORE SEQUELS NOBODY WANTED

CIRCUITRY MAN II (Col., 94) D/S Steven Lovy, S Robert Lovy, P Stephen Reich

The leads return in an almost plotless, sometimes funny comedy sequel to the clever original (PV #8). An FBI agent (Deborah Shelton who has a topless scene) forces Danner the droid (Jim Metzler who has flashbacks) to go with her to a desert work camp to stop Plughead (Vernon Wells) from killing Leech (Dennis Christopher) and an idiot mute (Nicholas Worth) escape together. With a pair of stupid bounty hunters, Buck Flower as a guard, Judy Tenuta and Traci Lords as a scientist called Norma. Worth gets the last laugh. From I. R. S.



PHANTASM 3 (MCA, 94) P/D/S Don Coscarelli

Reggie (star Reggie Bannister) and Miles (Michael Baldwin back from the first PHANTASM) continue to try and find and destroy the Tall Man (Angus Scrimm). They're joined by a tough black female Army vet with nunchucks named Rocky (Gloria Lynn Henry) and a kid (Kevin Connors) with a killer frisbee. Rocky says "This kickin zombie ass just ain't my thing" but sticks around long enough for a cat fight in a mausoleum and a topless sex scene. This sequel has laughing zombies, various spheres, flashbacks, nightmares and a very irritating non ending. A very impressive real large old mausoleum was used. Also with Bill Thornbury (also from the first movie) as the spirit of Mike's brother and John David Chandler (star of the 60s MAD DOG COLL). The Universal release is padded with scenes from the first two movies.

LEPRECHAUN 2 (Vidmark, 94) D Rodman Flender, S Turi Meyer, Al Septien, P Donald Borchers

After a prelude in ancient Ireland, the talkative leprechaun (Warwick Davis) arrives in modern day L.A., kidnaps a blonde teenage girl (Shevonne Durkin) to his maze of caves and informs her that she'll be "bearing my wee ones soon." Meanwhile characters die by fan and espresso machine. Charlie Heath is the nice guy teen boyfriend who hosts a Hollywood death tour for his alcoholic uncle (Sandy Baron). With Clint Howard, Kimmy Robertson and lots of dwarves in a scene that parodies FREAKS. The FX are by Gabe Z. Bartolos (FRANKENHOOKER). In England this is called ONE WEDDING AND LOTS OF FUNERALS (!)

NIGHT OF THE DEMONS 2 (Rep., 94) D Brian Trenchard-Smith, S Joe Augustyn, P Walter Josten

This more imaginative and outrageous sequel to Kevin Tenney's original features troubled Catholic school girls going to the same Hell House, still haunted by Angela (Amelia Kinkade). A nun (Jennifer Rhodes) saves the day with holy water in a squirt gun Uzi. With some nudity, crotch gags, gory decapitations, breasts becoming arms and an impressive snake monster. Steve Johnson did the FX again. Cristi Harris is top billed as Bibi, with Merele Kennedy as Mouse who has nightmares about her possessed sister Angela and Bobby Jacoby. Jehovah's Witnesses will not like the opening scene.

THE ROLLERBLADE SEVEN (York, 92) P/D/S/cine. Donald Jackson, P/S/edit/music/star Scott Shaw

The extremely pretentious, laughable, awkward, overlong, slow-moving fantasy might entertain you if you use enough powerful drugs first. Hawk (Shaw, a guy with long blonde hair who resembles Johnny Winter and can't act) roams the beach and the desert with a sword, fighting punk ninjas and Samurai on rollerskates and meeting various out of control guest stars and topless lady skaters (including porn star Jade East). Don Stroud (wearing a top hat and swim suit) sends him on a rescue mission. William Smith talks endlessly (and cries) in a wheelchair. Karen Black gives Hawk mushrooms, leading to an EASY RIDER graveyard trip scene. The non-famous Allison Chase co-stars and Frank Stallone, Joe Estevez and Rhonda Shear also appear. Supposedly this was two sequels (partially shot in Mexico) edited into one by executive producer Tanya York. It's been on cable TV as RETURN OF THE ROLLER BLADE SEVEN. Jackson also made ROLLER BLADE (86) and ROLLERBLADE WARRIORS: TAKEN BY FORCE (88).

PUMPKINHEAD 2 (Live, 93) D Jeff Burr, S Steve Mitchell, Craig Van Sickle, P Brad Krevoy, Steve Staber

(BLOOD WING) In b/w flashback scenes, a pathetic deformed "feral boy" (the son of Pumpkinhead) is tortured and killed by Arkansas teens in 1958. Trouble making modern day teens bring back his spirit and hateful older locals are killed (to country music songs) in the very Stephen King-like plot. Ami Dolenz stars as the daughter of the new sheriff (Andrew Robinson). With the return of Gloria Henry (LIVE AND LET DIE) as the coroner, Steve Kanaly as a corrupt judge and Roger Clinton (Bill's brother) as Major Bubba ("This thing could put us on the map"). Soleil Moon Frye is skewered and Linnea Quigley has a major freak out scene. KNB did the FX including a gory decapitation. Kane (Jason) Holder and R. A. (Leatherface) Mihailoff are the stuntmen. You know that our president had to watch this to check out his brother.

PSYCHO COP II (Col., 92) D/act Rif Coogan/Adam Rifkin, S Dan Povenmire, P David M. Andriole

Bobby Ray Shafer returns and laughs and makes jokes as he kills off a bunch of guys and the strippers they hired for an after hours bachelor party at the office. It's pretty mindless even with the scene that comments on the Rodney King beating. Barbara Lee Alexander co-stars as a beautiful blonde who is working late. With Miles David Dougal as the nervous guy and Julie Strain. By the director of INVISIBLE MANIAC (and using his real name) THE DARK BACKWARDS. Cassian Elwes was executive producer.

WITCHCRAFT VI (Academy, 94) D/S Julie Davis, S Peter Fleming, P Michael Feifer

Some Hollywood cops are after a serial killer and a ponytail satanist with a night club sends a temptress (Debra Beatty) after divorce lawyer and occult specialist Will Spanner (Jerry Spicer this time). Interviews with psychics provide out of place comedy, blonde virgins are drugged and Beatty is featured (on top) in the major bathtub fuck scene. One cop says, "This is a big fucking waste of time" and I've wasted more time than I care to remember watching and reviewing this pathetic series.

PET SEMATARY TWO (Par., 92) D Mary Lambert, S Richard

Outten, P Ralph S. Singleton

The first one was a big hit (I didn't like it), so here's another, even worse. It has false scares, nightmares, gore, rape and topless scenes. Lots of animals (not real ones) are killed. A vet (a balding Anthony Edwards) and his son (Edward Furlong) move near the magical graveyard in Maine. Furlong and a new friend revive a dead dog, then the asshole local sheriff (Clancy Brown) is revived (why??) followed by the dead actress mom (Darlanne Fluegel). Stephen King had nothing to do with this one, which was filmed in Georgia. Steve Johnson did the convincing FX. The rock soundtrack includes Traci Lords singing and The Ramones' "Poison Heart" as an end theme.

RETURN OF THE LIVING DEAD 3 (Vidmark, 93) P/D Brian Yuzna, S John Penney, P Gary Schmoeller

A teen army brat (J. Trevor Edmond) brings his dead girlfriend (Mindy Clarke) back to life after a motorcycle accident with Trioxen. She becomes a sympathetic and pretty extreme pierced punk look killer, and he still loves her. Multiracial gang members become zombies in the L.A. sewer system and

Basil Wallace is a homeless hero. It mixes extreme horror with a fantasy love story without any comedy and probably would have done better without the sequel title. With Kent McCord (from ADAM 12) as Edmond's military father, Sarah Douglas as a Pentagon colonel working on turning the dead into soldiers, Fabio Urena, Pia Reyes and Anthony Hickox. Tom Rainone was the 2nd unit director and was in charge of the FX from a record 5 shops. It had to be cut for an R. Trimark. Music by Barry Goldberg.

THE BIRDS II: LAND'S END (94) D "Allan Smithee"/Rick Rosenthal, S Jim and Ken Wheat, P Ted Kurdyla

Chelsea Field and Brad Johnson move to the (East coast) Gull Island with their daughters. Her new boss (James Naughton) creates a love triangle situation, seagulls attack and local officials act like they're in JAWS. With Jan Rubes and original star Tippi Hedren as a general store owner. Animatronics and real birds were used. The dull 30 years later sequel was shot (by Bruce Surtees) in N. Carolina and debuted on SHO.



Mindy Clarke - RETURN OF THE LIVING DEAD 3

DOCS.

DIKA: MURDER CITY. Dika Newlin is a woman in her 70s who performs in several different styles. She sounds awful backed by a rock band in a club singing Elvis songs in black leather male drag. She's very strange doing rambling originals and playing a keyboard and is charming and funny doing her songs (and playing kazoo) with just a guy playing acoustic guitar. Dika is interviewed and also meows one whole song. The documentary (including a NOTLD scene) was made by Michael Moore, who also sells a MURDER CITY calendar. Trailers for other Moore releases are on this hour-long tape along with some live Gwar. Box 5703, Richmond, VA 23220.

LEGEND OF DOLEMITE (Xenon, 94) D Foster Gordon, P/S Leigh Savidge, S Duane Ladage

A lot of this tape is comedian Rudy Ray Moore from a then-recent club appearance but he's also seen on the ARSENIO show and talks about his party albums and his two Dolemite movies. Film clips (not always the best ones) are used. With interviews with Lady Reed and LaWanda Page. Also with Ice T and Mike D from The Beastie Boys.

LEGENDS (Fox Lorber, 94) D Llana Bar-Din

This excellent, all true 54 min. documentary is about the Las Vegas Legends In Concert show, featuring impersonators of Monroe, Elvis and Judy Garland. The show's Elvis (who goes on about his fans) and Marilyn fall in love, defect and start their own show. The Garland impersonator (who sounds very insane) eventually dies of cancer. The show's egotistical manager is seen rehearsing his new attraction, a Sammy Davis Jr. clone.

COMIC BOOK CONFIDENTIAL (Pacific Arts, 88) P/D/S Ron Mann, P Martin Harbury, Don Haig

This documentary covers the history of comics, the anti horror comic Senate hearings, D.C. and E.C. Mad is well represented by the late William M. Gaines (seen defending comics before a Senate subcommittee), the late Harvey Kurtzman and Al Feldstein. R. Crumb, Harvey Pekar, Bill Griffith, Will Eisner, Art Spiegelman, Jack Kirby, Stan Lee and many other artists and writers are interviewed and some narrate their own strips. Dr. John does the theme song. Also available on CD ROM with additional footage and lists of the artists' works. Mann also made TWIST (PV #19). From Canada.

MONDO BALORDO (SW, 63) D Roberto Bianchi Montero, S Albert T. Viola

Italy. Much of this aimless mondo movie is staged, but the friendly familiar voice of Boris Karloff narrating gives it a special edge. Several of the many scenes involve a bondage photo shoot in Hong Kong, sea turtles being decapitated, an opium den, lesbians, strippers, modern art, strange religious rites and behind the scenes of a Hercules movie. Many segments are set in W. Germany, including a look at escapes through the then recently completed Berlin Wall. Franz Drago, a midget who lip synchs to "I Ain't Got Nobody" is the most unique part. The Karloff narration, written by Viola, was added in '67 for the Crown Int. released American version, advertised as "filmed in Stereorama." The video is a Frank Henenlotter release.

MONDO MOD (SW, 67) P/D/edit Peter Perry, S Sherman Greene

D. J. Humble Harve narrates this look at teens in L.A. in the wonderful year of 1966. It's a very entertaining mixture of real and obviously staged scenes. We see "the Group" (kids with acne) and a terrible white soul singer playing at the Whiskey A Go Go and learn that teenagers spend up to \$10 a month (!) on records. Long (very good) scenes show surfing and the Sunset Strip demonstrations. Pot and LSD use is explored and bikers attack a cameraman. Laszlo Kovacs and Vilmos Zsigmond were cinematographers (assisted by Ed DePriest) and Jack Starrett was assistant director. The Timely Films release was backed by Harry Novak who is interviewed by Johnny Legend at the end of the tape. They talk about the late surfer Mike Weldon, seen in the film and confirm that he doesn't edit PSYCHOTRONIC. Also with POT PARTY PLAYGIRLS (love that title!), an alternate topless dancing version of MONDO MOD's climactic party scene, released as a short. Instrumental covers heard include "Can't Explain" (Love), "Feel A Whole Lot Better" (Byrds) and "You Make Me Feel Good" (Zombies). They were all also used in MANTIS IN LACE.

SOMETHING'S HAPPENING (SW, 67) D Edgar Beatty, P Art Lieberman

(THE HIPPIE REVOLT) Many voiceovers are heard and some people are shown talking in this look at what was going on in L.A. and Haight Asbury at the time. See actual love-ins, an acid test, body painting, pot smoking,

dancing to strobe lights and a nude beach plus footage of the "Moonfire Funeral" and a huge anti-war rally (with Muhammad Ali). The #1 topic, though, is drugs. The music is by The Love Generation. From Headliner (THE SINISTER URGE, THE NAKED FLAME...).

COMPS**LSD PSYCHEDELIC FREAKOUT Vol. 1 (SW, 94)**

Two hours of unidentified clips from various 60s adults only movies feature lots of naked dancers, strobe lights, hallucination scenes and bongo music. Some choice clips are from ALICE IN ACIDLAND, MANTIS IN LACE, ACID EATERS, THE WORST CRIME OF THEM ALL, WANDA THE SADISTIC HYPNOTIST and THE WILD WORLD OF LSD (all previously reviewed here). Also with an ACID DREAMS short.

Threat Theatre Int. (see ad) offers several samplers: **HONG KONG SAMPLER 2** is the "safe" one, featuring scenes from kung fu, fantasy and horror movies. The others are adults only. **SLEAZE SAMPLER VOL. 1 & 2** are Euro trash and **SLEAZE SAMPLER Vol. 3** is all Hong Kong. The Sleaze volumes are uneven mixtures of soft and hardcore sex scenes plus some real nasty faked violence and some pretty disgusting real mondo stuff. The Euro comps are mostly too sick for my tastes but the Hong Kong one is amazing. If you want to see what movies like GHOUL SEX SQUAD, SEX AND ZEN and the EROTIC GHOST STORY series look like, this is the place.



Tippi Hedren in BIRDS II

And if you've seen beautiful Brigitte Lahai in R rated Jesse Franco and Jean Rollin movies and want to see what she did to make her famous in Europe, **BRIGITTE LAHAI EXPOSED** (Video Search Of Miami) is an all mostly 70s French hard core movie scene sampler (in French). The full length movies are also available from Video Search too.

THE LAUGHING, LEERING LURES OF DAVID F. FRIEDMAN (Something Weird, 92)

18 trailers (most in color) from "America's Fearless Young Showman" make up this compilation of 60s/70s adults only trailers. Some are very funny, filled with puns, in jokes and purposely overdone hardsell. THE LUSTFUL TURK is a pretty hilarious "making of" short (a few trailers are nearly 10 mins. long!). Most have lots of nudity and some feature spanking, whipping and rape, some near X sex and even a bit of hardcore. Marsha Jordan is featured in several and Rene Bond, Kathy Williams and Uschi also appear. Some other titles are BRICK DOLL HOUSE, SPACE THING, BRAND OF SHAME, THE ADULT VERSION OF JEKYLL AND HYDE and RAMRODDER.

MUSIC**1991: THE YEAR PUNK BROKE (Geffen, 92) D/cine/ed Dave Markey**

American bands tour Europe and appear before the biggest crowds most had ever played for at the time in a 16mm documentary/concert feature. Sonic Youth is the main group (8 songs) but Nirvana (with the late Kurt Cobain) will be the main attraction now. They do 5 songs (including Teen Spirit) and Cobain smashes his equipment on stage. The camera follows members of Sonic Youth to a German carnival as they act goofy and sarcastic. Also with Dinosaur Jr., Babes In Toyland, Gumball and (briefly) The Ramones. If you don't already like these groups, this movie won't make you a convert since none of them are seen (or heard) to their best advantage. By the director of DESPERATE TEENAGE LOVEDOLLS.

THE KIDS ARE ALRIGHT: SPECIAL EDITION (BMG, 79) D Jeff Stein, P Bill Curbishley, Tony Klinger

Pete Townshend and John Entwistle helped with this excellent official Who documentary (without narration). It uses great footage from TV, concerts, interviews and home movies. Early bits include "Shout And Shimmy" (in b/w) and parts of "Substitute" and "Pictures Of Lily." The Who play at Monterey, at Woodstock, on the very last SHINDIG show and on THE SMOTHERS BROTHERS. They know they were best in the beginning so most of the footage is from the 60s. Keith Moon sings "Barbara Ann" and gives an S+M interview. Entwistle skeet shoots gold records. Guests include Ringo Starr and Steve Martin. With the ROCK AND ROLL CIRCUS version of "A Quick One." New World released it (the same year as QUADROPHENIA) and the double soundtrack was on MCA.

SHORTS...

M.S.S. FILMS is four (too long but promising) super 8 or video shorts by Nathan Samuel Smith plus a funny trailer to a CARNOSAUR type movie. BLOOD SUMMER has a slasher and a shower scene. SKULLFACE (in b/w) features drug snorting young satanists and an ASTRO ZOMBIES look killer. STATE OF ECSTASY has the most plot, a drug dealer, another slasher plus a girl (Dixie, a stripper who only looks underage) doing a strip act. SOMETIMES AT CHEROKEE SINK is axe murders and pot smoking. The psychedelic drug FX are much better than the gore FX and the rock music is good. Box 17401, Sarasota, FL 34276.

PINK SLIP (Alpha Blue) Here are six (very 70s) color shorts that were shown to school girls. Topics are menstruation, what can happen if you smoke and drink, how trusting the wrong man can lead to rape and murder and visiting a shrink. Some are short dramas with actors, girls are interviewed in one and there are the usual charts and drawings. The longest drama (INSIGHT) is about a runaway (Deborah Winters from BLUE SUNSHINE!). Her mother (Geraldine Brooks) calls her a filthy slut, Lloyd Bochner is the father and Don Mitchell (from IRONSIDE) is a social worker cop. Unfortunately, the well worn prints are very jumpy.

BEST OF SHOCK THEATRE (Expressions, 92) Dr. Creep (Barry Hobart) was Dayton's late Saturday night TV horror host (from 72-85) on channel 22. The large, laughing Creep talks with an echo, has a Mormon style beard, a top hat and a skull on a stick. This 70 min. tape (with a new intro in a graveyard) features silly comedy bits and TV commercial take-offs, puppets, a magician, local girls in bikinis emerging from a coffin and a serious (if crude) tribute to Karloff. Box 10, Dayton, Ohio 45406.

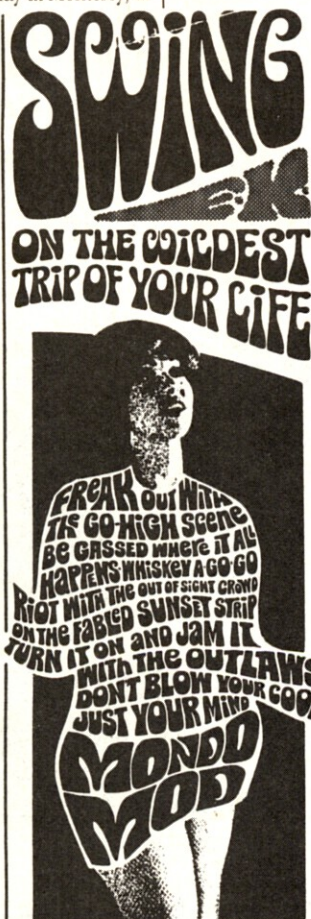
CHIPPEWA LAKE PARK (92) near Medina, Ohio, was once the home of Jungle Larry's Safariland and national rock bands (and Ghouardi who is not on this tape) appeared there. This one hour documentary, edited and narrated by Ed Learner includes old home movies of parades, rides and summer cottages plus live radio broadcasts. The park opened in 1878 and lasted exactly 100 years. (Jungle Larry brought his

animal show to my elementary school and Ghouardi appeared at my high school but I spent unforgettable childhood summer days at Euclid Beach Park which only lasted 75 years). \$21.25 (ppd) to 126 Portage Trail #200, Cuyahoga Falls, Ohio 44221.

AL LEWIS IN THE FLESH (93). Lewis, who worked in burlesque, the circus, vaudeville, radio, stage, films and TV (THE MUNSTERS) has a pony tail, lots of rings and long nails. He's seen in his Manhattan restaurant (since closed), posing with fans, riding Amtrak and judging a costume contest for Miller Beer. The 21 min. film has a Joe Franklin intro. Director Jeffrey Howard Schwartz is at 31 Castro St., S. F., CA 94114. **WELCOME TO WEIRD CITY** is a Boston area public access show. This tape has bearded host Toto interviewing Joe Christ, footage of a naked woman demonstrating machine guns, some dwarf sex and a look at the Primal Plunge alternative zine store (looks great but where's PSYCHOTRONIC?!) Oken McIntyre, 46 Lincoln Way, Cambridge, MA 02140. **HALF DEAD** by Mike Trippiedi is a black comedy short with clever editing about a dying woman who kills a drag queen hooker (for practice) and is then blackmailed by a wife killer. 802 Frank Drive, Champaign, Ill 61821. **DOPE, GUNS AND FUCKING UP YOUR TAPE DECK #3** (Atavistic, 94) is 10 videos with often funny comic MTV parodies in-between. I liked Boss Hog ("Hustler") and the Cosmic Psychos ("Rain Gauge") best. Also with Helmet and the Melvins. 2645 1st Ave. S. Minneapolis, MN 55408. **WEBSTER COLCORD SHORTS.** We've plugged some of these excellent comic horror cartoon and stop motion animation (skeletons and monsters...) shorts before but now Colcord (DOCTOR DEATH) has 9 on one tape. Several have been used for Converse All Star TV commercials. 2644 N. E. Multnomah St., Portland, Ore. 97232. **DAVID MARKEY SHORTS.** Four shorts (89-93) all feature Thurston Moore and/or Sonic Youth in L. A. In my favorite, he wants to see a James Woods movie, but Moore imitating black jive talk isn't very funny. A live song is "I Hate Sports." 1223

Broadway #314, Santa Monica, CA 90404. **DRESSED TO THRILL BALL** (which has been on the Playboy channel) is some kind of leather clothing award show (pretty boring) that features red haired Kerine Elkins wearing a huge cone bra and dancing to the Cramps' "Garbage Man" and "Human Fly." Elkins (aka Flame in wrestling videos) says "Fuck CDs" and is at Box 42106, L.A., CA 90042. **MONDO APOCALYPSE** (94) is five shorts by Tim Ashworth, most resembling early silents with some nice strange images. Several are b/w and one is an award winning rock video for the band Ill. Box 70426, Richmond, VA 23255. **PIPSQUEEK FOLLIES** (94) is a comical 24 min. three part short by Danny (Motorbooty) Plotnik. A guy (Ray Wilcox) is harassed by little kids, then seeks revenge in a laundromat and kids complain and talk about adults. The warped piano score is funny and parts are b/w. Box 460472, S. F., CA 94146.

FROM DOGS TWO LEPERS is 41 seconds of a naked guy in a graveyard. Emmy Collins, 4979 Letha Rd., Gainesville, GA 30506.



From Grampa's BELLA GENTE menu

Video Search of Miami is involved in an extensive task of adding English subtitles to foreign language films. Now, for the first time, the films of Jess Franco, Jean Rollin, Joe D'Amato, Lamberto Bava (to mention a few) can be seen and appreciated in English! A team of translators are working full-time to bring a potpourri of other-wise unavailable films to our members. Write to Video Search of Miami today!

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SPARE PARTS

By DALE
ASHMUN



Mardi Gras 95 is nearly upon us down here in gumbo ville. Aaahhh, Mardi Gras, a time for parades, masked balls, bead throwing, wild costumes and the grand tradition of puking on yer pals round Bourbon St. So lets sidestep that bilious helping of hurl and see what's on top of the 'ol Spare Parts pile.

BETTY IS BETTER DEPT... In early 95, I took a trip to Vegas and met the Wells brothers, Darren and Derrick (aka Dirk Vermin) who laid a motherload of cool mags and and music on me including Dirk's BETTY PAGE PUNK COMIX #2 (\$4 ppd. PO Box 27801, Las Vegas, NV 90102) which features beautifully rendered portraits of Betty hanging with the likes of Darby Crash, Iggy, Handsome Dick and various iconic individuals. Send for a catalog of Darran's Behemoth Records which includes vinyl by Trailer Park, Rev Head, Young Lords, Gila Monster and Dirk's band Vermin From Venus. SPINZO #7 (\$3 to Robert Spino, 233 S. 4th St. #205, Las Vegas, NV 89101) covers subjects from Pigface to Steve Allen. Dirk's cover features John Travolta in his Vincent drag about to pump a round into Santa Claus' left temple!

FIDDLE ABOUT DEPT... For several years my 'ole pal Russ Dantzler has been managing the supremely talented CLAUDE WILLIAMS, whom Illinois Jacquet dubbed "the swingingest violinist in jazz." For info on Claude's Arhoolie releases send Russ an sase at Hot Jazz Mgmt. 328 W. 43rd St. #4 FW, NYC, 10036.

SEDUCTION OF THE INNOCENT DEPT... Fave comic came via Jason Huerta: CRUEL AND UNUSUAL PUNISHMENT #2 (\$3 to Starhead Comix, Box 30044, Seattle, WA 98103). It "collects some of the most foul

mouthed contributors known to man: claims Jason with a clear ring of truth. Besides Jason's demented ode to cigarettes you can share sickness from Dennis Worden, Sam Henderson, Ivan Brunetti (seek out his solo comic SCHIZO toot sweet), the ever twisted Uncle Wayno and others of such ilk. Gary Smith sent us DANK #1 (\$3 to him at 2272 Colorado Blvd. Box 1218, L.A., CA 90041) in which his hero Milo goes "Around the world in 120 days of Sodom" and gets messed up in all kinds of kinky escapades. If you dig the good clean jolt a cup of coffee provides, you should check out JAVA TOWN 3, Scott Saavedras' collection of comics and lore praising the joys of caffeine (\$4 to Slave Labor Graphics, 979 S.

Bascom Ave. San Jose, CA 95128). It's always a pleasure to kick back with a new copy of BUZZARD and you too can dig the latest offerings of Lloyd Dangle. J. R. Williams, Steve Lafler, Jim Blanchard, at al, just send editor Stephen Beapre a check for \$4 c/o Cat Head Comics, Box 576, Hudson, MA 01749.

COOL CATALOGS KEEP COMING DEPT... Not content with just being one of the finest radio stations known to man, WFMU (91.1 FM) has put together an illustrated "Catalog of Curiosities" which is better seen than described, so send 'em 52¢ worth of stamps at Box 1568, Montclair, NJ 07042 then check it out for your own sweet self. December of last year marked the 20th anniversary of BOMP! Records and label founder Greg Shaw laid a bunch of nifty sounds on

me during a recent vacation to N. O. including a CD comp that has spent many hours on my boom box - Destination Bomp!, which culls the cream of the company's first two decades of product. Send as sase to Bomp! Box 7112, Burbank, CA 91519 for their latest catalog. While making out that sase, send one to INFO SAUSAGE, 25 2645 First Ave., South, MPLS, MN 55408



Johnny Legend and Roger Corman

and you'll receive a newsletter re: vital vinyl from 7 very studly indy rekkid labels. Mail today to find out who they be Bubba! DR. STRANGE RECORDS catalog claims "our disease is spreading: so if you need some exposure, send that 'ol sase to Box 7000-117, Alta Loma, CA 91701.

GENERATION EEEECCHH! DEPT... GOAT #5 touts itself as the "sickest issue" ever and I ain't about to argue with 'em. If you groove on photos of dudes with disfigured mugs and dismembered bodies, then send 3 bucks cash to Sam Goat at Box 4284 La Mesa, CA 91944. ENVY OF THE DEAD #4 (\$2 to David Mac, Box 30033, K. C. MO. 64112) contains an amusing review of a Lisa Suckdog performance plus a bunch of angst ridden essays and groovy clip art. For a measly \$2 you can score the latest GLOSSOLALIA (#4) and read about the Humpers and Cockfight plus an enlightening chat with Jim and Debbie Goad of Answer Me! fame. Cash only to editor Chas at 4470 W. Sunset Blvd. #425, L.A., CA 90027.

GOOD THINGS COME IN SMALL PACKAGES DEPT...

Sam Pratt has sent us numerous volumes of his post card sized monthly media manual ERSATZ (\$2 for a sample ish from 441 W. 37th St. 2nd Fl., NYC 10018). Each issue cues in themes such as "Logos we love," "Mass Transit" and a truly esoteric "Guide to NYC." Perfect reading astride the porcelain throne. Smaller formatted yet is Michael Stutz' 2nd issue of THIS BREATHING HOUSE. Titled "Indranet," it discusses "the connection between computer systems and human consciousness." Send a buck to Michael at Box 542 Berea, Ohio 44017 for a copy plus his list of various tapes and mags.

ASSORTED SALACIOUSNESS DEPT.... S. C. Taylor sent us several issues of his BOVINE GAZETTE. Send him a buck at Box 2263, Pasadena, CA 91102 and request the "Bondage and trussing of the President" issue for a greater understanding of what makes our first man tick. Meanwhile, \$2 cash to Grunt Graphics, Box 5782, Springfield, MO 68501 nets you WILLARD SCOTT'S ROCK-N-ROLL REPORT, chock full of some fine rock related comical funnies such as an illustrated version of Hasil Adkins' glorious "She Said!" Do you like a bit of porn star reportage and pics of naked gals mixed in with your music scene fix? If so, dig out \$4 cash and send it to Aaron, Box 5068, Pleasanton, CA 94566 for the latest issue of PROBE. INTERZONE (\$1 to Eric Fusco, 76 Jackson St. #8 Hoboken, NJ 07030) punched up latent memories for

me with it's cover story on Jimmy Olsen Comics. You'll also find music video coverage and a feature on science fiction novelist Alfred Bester in the first issue.

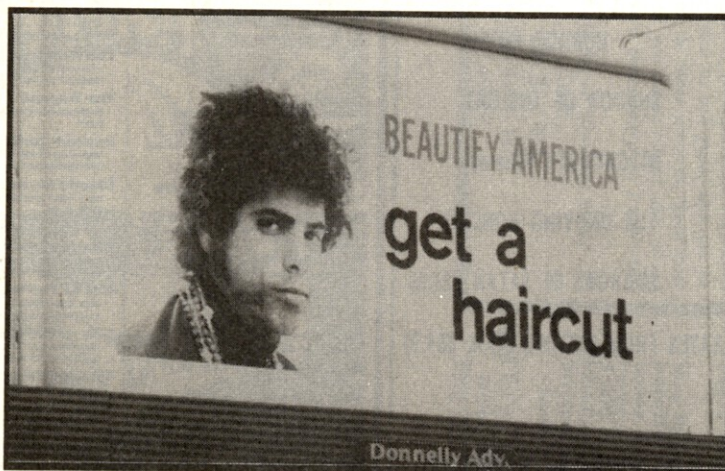
TAKIN IT TO THE STREETS DEPT... The '95 Telegraph Ave. Street Calendar is the 6th year time that B. N. Duncan and his pal Ace Backwards have honored Berkeley's lively community of local T. Ave. regulars (\$10 from Duncan c/o B. E. F. P. 2362 Bancroft Way, Berkeley, CA 94704). Ace and Duncan also rounded up 22 of "Berkeley's most creative street musicians" to compile a CD magazine document dubbed "Telegraph Street Music" (\$15 to Ace Backwards, 1630 University Ave., #26, Berkeley, CA 94703).

SPECIAL THANKS DEPT... to the HELLCASTERS for sending their "Escape From Hollywood" CA (Rio Records), Candye Kane for relaying her best release yet, "Home Cookin'" (Antone's Records) and Dark Horse Comics for the premiere issue of TRIPLE X, a

fine futuristic story of impending revolution set in Amsterdam.

LAST BUT NOT LEAST DEPT...

If you live in L. A. and notice Jim Turner performing anywhere around town, check him out. Turner's recent stage show SHELF LIFE is available on video (directed by Paul Bartel) and another stage project GIRLY MAGAZINE PARTY is



scheduled to be filmed by Lost Studios. Watching Turner click into his various crazed characters is like channel surfing on a double hit of Owsley's finest. We'll I hear a parade coming, so Hasta Luego from Plugsville!

NOT QUITE ALL DEPT... Jim Clinefelter's WHITEWALL ARCHIVES (mentioned but strangely not discussed last issue) documents, preserves and spreads the word about Ohio zines and music. Write 1320 W. 116 #9, Cleveland, Ohio for info. From the same great state comes UNDERGROUND CULTURE VULTURE. Write them (408 Washington NW, Warren, Ohio 44483) and ask for a catalog of the unique audio tape comps (comedy, religious, elevator music...) and fanzine (in the form of a pack of trading cards). They even uncovered "The Ghoualdi Polka" by Happy Jas.

ROGER CORMAN'S COSMIC COMICS will include series based on older productions (DEATH RACE "2020," LITTLE SHOP OF HORRORS, ROCK 'N' ROLL HIGH SCHOOL...) and new (BRAM STOKER'S BURIAL OF THE RATS). Call (213) 465-6292 for info. (MJW)

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Asian

Sex/Action/Gore:
Films not in English unless specified

Ghostly Love (X)

Subtitled: Forbidden sex between man & ghost

Ghoul Sex Squad (XXX)

More hopping vampire/hardcore sex thrills from Hong Kong! Subtitled

Giri Gangs (X)

Subtitled: Sexy schoolgirl gang rape in Hong Kong! Drug induced softcore sex orgies!

Holy Virgin vs. Evil Dead (X)

Softcore sex with naked girls & evil ghosts. Hong Kong style! Subtitled

Insatiable Women (XXX)

Great Hong Kong sex-a-thons!

Lust Never Dies (XXX)

Hopping vampires, hardcore sex, & kung fu!

Man Behind The Sun (X)

Medical torture goneness! Subtitled

Man of Nasty Spirit (X)

Juicy softcore HK porn/horror! Subtitled

Mercenary Cannibals

Fun, gory kung fu rip-off of 'Apocalypse Now'!

Mind Fuck (X)

Subtitled: Wow! Hardcore sex, nips, and vampires!

Pink Assassins (X)

Subtitled: One killer checks another's nips!

Rape Me Till I Like It (XXX)

She learns to respect her rapist!

Riki-Oh (X)

Frantically bloody & stylized Jap ultraviolence! Subtitled

Smile Again Sweet Whore (X)

Seamy Chinese softcore! Subtitled

Virgin Schoolgirl (XXX)

Our schoolgirls are adults in pigskins!

Virgin's First Time (XXX)

Another helping of Japanese schoolgirl porn!

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The Beyond

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Beyond Darkness (X)

Uncut Joe D'Amato's "Buried Alive" Necrophilic creep mutilates sexy girls!

Bloody Moon (X)

Uncut Jesus Franco! Deformed freak kills girls!

Cannibal Apocalypse (X)

John Saxon stars in uncensored cannibal epic!

Cannibal Holocaust (X)

Uncut, uncensored sleaze masterpiece, full of brutal rape and violent torture!

Cat In The Brain (X)

Uncut sickness from Lucio Fulci! A naked girl is ground up to feed flesh-eating pigs!

City of the Living Dead

Uncut, letterboxed "States of Hell" A dope smoking mutant girl kills thru head! Super-gory Fulci classic!

Contamination

Uncut ultra gore! Super sick "Alien" ripoff splatter!

Deep Red

105 minute letterboxed print contains all missing gore!

Faceless (X)

Uncut Jesus Franco! Sex and gore with elfy Severals and a severed head! Sexy girls mutilated!

Grim Reaper (X)

Uncut Joe D'Amato love has cannibal eat a human fetus!

Grim Reaper 2 (X)

Uncut sequel!

Let Sleeping Corpses Lie

Zombie classic uncensored, letterboxed and scary!

Make Them Die Slowly (X)

See cannibals torture helpless girls! One girl strung up with hooks thru breasts!

New York Ripper (X)

Uncut sexy horror is a misogynist's wet dream! More gore than ever before! ... honest!

Tenebrae

Uncut Dario Argento with infamous "spurling stung" sequence!

Trap Them & Kill Them (X)

Uncut Joe D'Amato "Tremaine" Best! Sexy lady reporter finds breast-chomping cannibals!

Sexy Sleaze from

Europe!!!

Films are in English unless specified

Autopsy (X)

Uncut necrophilia!

The Beast (X)

Uncut, uncensored werewolf rapist! In French only!

The Demons (X)

Jesus Franco's witchcraft torture & seduction lust!

Deported Women of SS (X)

Exciting Nazi torture sleaze has public hair shaving/bloody vaginas!

Erotic Rites of Frankenstein

Uncut Jesus Franco sex monsters! (X)

Fascination (X)

Werewolf slits in heart! Erotic horror! In French only!

Gestapo's Last Orgy (X)

Sex cannibal Nazis eat Jews & have sex!

Girl In Transparent Panties

Uncut Franco! In Spanish only! (X)

Mondo Weirdo (XXX)

Really disgusting! Blood-drinking lesbians!

Nazi Love Camp 27 (XXX)

Sexy sluts sentenced to Nazi rape orgies!

Paprika (X)

From the director of "Caligula" Bizarre whores in action! Lots of erotic antics! Not in English

Perverts On Parade (XXX)

Bunch of hardcore hole-plugger! Hell-cheater! housewife! sex! German only

Porno Holocaust (XXX)

Ugly sex mutant rapes chicks with radioactive penis! Uncut D'Amato sleaze is beyond belief! ... in Italian only

Slave Sex 2 (XXX)

More S&M bondage orgies! In German only

SS Bordello (XXX)

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SS Extermination Camp (X)

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SS Hell Camp (X)

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Succubus (X)

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Virgins For Rome (XXX)

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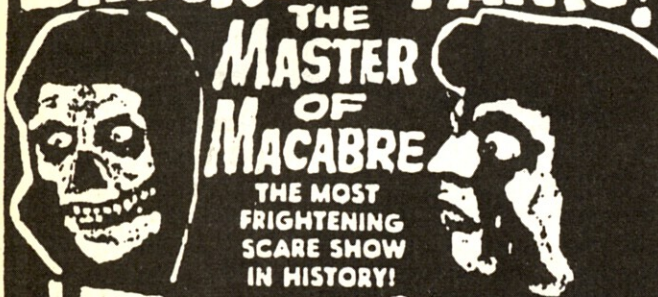
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Fanzines

These are some of the (movie related) zines we received recently. I try to feature as many new ones as possible. All zines are illustrated and "normal" page size unless otherwise noted. Write to them for sample copies, prices or subscription rates. If your zine hasn't been in this column yet - send us copies.

ACTION FIGURE FAN NEWSLETTER (#8, \$1 + a stamp) is a 10 pg. bi-monthly about collecting models. Articles are about the 30th anniversary of G. I. Joe and the Chiller convention. Editor Dan Walimaa (1192 Cole, Birmingham, MI 48009) also writes for the slicker, comic book size ACTION FIGURE COLLECTOR. #1 has an ad for the Crusty The Clown doll.

BATTERIES NOT INCLUDED (#9, \$2) is a respectable-looking (no illos) monthly 10 pg. zine about porn. Tapes are reviewed, letters are printed and articles have been written by X actors and directors plus fanzine perennial Dave Szurek and Lisa (Bikini Girl) Baumgardner. Richard Freeman, 130 W. Limestone St., Yellow Springs, Ohio 45387.

CEMETERY DANCE (Vol. 6 #3, \$4) is a 100+ pg. quarterly of horror fiction (and art) which includes columns, interviews, book and zine reviews and 11 pgs. of video reviews (many from Sinister, Something Weird and Video Search Of Miami). Richard T. Chizmar, P.O. Box 858, Edgewood, Maryland 21040.

EXPLOITATION RETROSPECT (#41, \$1.75) The former digest (since 87) is now 16 full size pgs. There's an interview with Dave Crider of Estrus Records, Woodstock 94 and movie, TV, video and music reviews. Dan Taylor, P.O. Box 1155, Haddonfield, N.J. 08033. "Free in South Jersey and Philly."

FOCUS #2 (\$4) This 44 pg. digest is Brinke Stevens on her life and career. She discusses modeling and all of her many movie roles in an alphabetical guide. Pictures include the exotic looking Brinke as a Marine biologist with a seal, with Ronald Reagan and posing naked on top of a NYC building in 24 degree weather. It's one of a series from DRACULINA, P.O. Box 969, Centralia, IL 62801.

GEARHEAD (#2) is 116 pgs. of cool car and music (Dick Dale, Davie Allan, Sam Butera...) related stuff including reviews of vintage hot rod albums, a chart that rates biker movies (SATAN'S SADISTS gets 4 Maltese crosses), "Rating The Muscle Car Mags" and a Peter Bagge cover. P. O. Box 421219, S. F., CA 94141.

GORE GAZETTE (#110, \$1.50) Rick Sullivan has a new bride and house but his long-running zine hasn't changed yet (except for the price). He reviews lots of theatrical releases (a rarity these days) and reports on fanzine ripoffs and feuds (often involving himself) in his usual unique (and "politically incorrect") way. This issue came out early last year. 643 Bloomfield Ave., Nutley, N.J. 07110.

GUTTER TRASH (#3, \$4) includes Jack Stevenson on 70s porno, video reviews (from WORLD'S GREATEST SINNER to LONG DONG SILVER), serial killer cartoons and interviews with Nick Zedd and George Stover. Mike Tsaros, 1740 Mulford Ave. #10-G, Bronx, NY 10461. 58 pgs.

HUNGRY FREAKS (#1) has lots about cars (car cards, racing and wrecks, the documentary WILD WHEELS...), comix, video and music reviews, Sun Ra and a Big Daddy Roth interview. Sebastian Goodrich, (P. O. Box 20835, Oakland, CA 94620) also presents local film shows every Thursday night. 52 pgs.

M.A.M.A. (#36) As newer zines covering Asian action movies come and go, the very fan oriented Martial Arts Movie Associates keeps on reviewing and chronicling the scene. This one features ZATOICHI and new Hong Kong action movies. 20 pgs. William Connolly, 6635 DeLongpre 34, Hollywood, CA 90028.

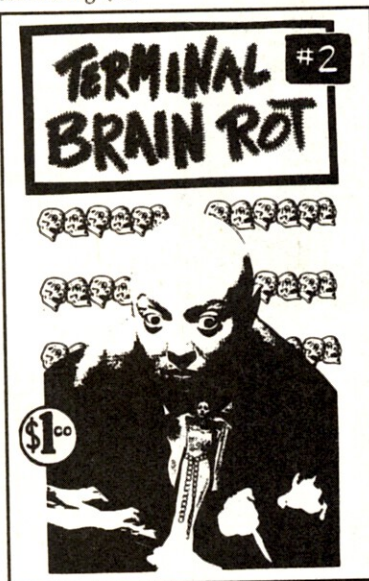
MONSTER INTERNATIONAL (#4, \$6.95) has monster themed pulp magazines, THE AWFUL DR. ORLOFF, 60s nudie horror movies, a Jean Rollin interview, fiction and a Gary Dumm comic. It all comes with a free Man Or Astro-Man? flexi-disc E. P. and to confuse you, this is also HIGBALL magazine #2. Kronos is at P.O. Box 67, Oberlin, Ohio 44070. 54 pgs.

MOTOR BOOTY (#7, \$3.50) includes feature interviews with The Last Poets, Von Lmo and Rainbowhead (a one time MONDAY NIGHT FOOTBALL staple, now in jail) and a guide to books by rock stars. As always, Motorbooty is a fascinating mixture of laughs and cultural history with cartoons and helpful lists like Music To Fuck By (includes Funkadelic, Stooges and Marvin Gaye LPs - what no James Brown?). Plotnik, the genius behind it all is at P. O. Box 02007, Detroit, MI 48202. Pgs.: lots.

MURDER CAN BE FUN 1995 DATEBOOK (\$2.50) It's not too late to order this historical daily look at death, disasters and destruction. John Marr (Box 640111, S. F., CA 94164) also still offers 11 of his 15 MCBF back issues.

SCARY MONSTERS (#12, \$4.95) comes with a free flexi-disc by Zacherley, readers' Zack memories and a suitable for framing 2 pg. Zack pic. The 70 pg. quarterly includes a look at 19 movies with scenes at Bronson Canyon, Vampira collectables, HORROR EXPRESS, THE WEREWOLF and HOUSE OF FRANKENSTEIN. Dennis Druktenis (348 Jocelyn Pl., Highwood, Ill 60040) also sells many useful zines and items though the mail.

SCREAM QUEEN ILLUSTRATED (#5, \$5.95) Of all the sexy actress zines out there, this is the slickest, and with full nudity, the most revealing. The full color 72 pg. bi-monthly features Deborah Dutch, Becky LeBeau (in a three pg. centerfold) and other actresses you never heard of in original and professional layouts. Also with the art of Clyde



Caldell, **BURIAL OF THE RATS** and an interview with Ted Bohus. The publisher/managing editor is John Russo (the director/author who wrote **NIGHT OF THE LIVING DEAD**). 20 Market Sq., Pittsburgh, PA 15222.

SEX AND VIOLENCE (#2) This obsessive, unique, well researched, uncensored, heavily illustrated new 50 pg. zine has everything possible concerning Batman sex comics and porno movies (straight and gay) along with embarrassing credits of Batman TV show guest stars and more. #1 did the same for Dracula, Frankenstein and Tarzan! I wonder what #3 will uncover? Dave Dodge (P.O. Box 1973, Boston, MA 02105) says he got the title from the first Lothar And The Hand People album.

SHE (Vol. 2 #2, \$3.50) One of my favorite fanzines from Canada is now a full size 38 pg. zine, published by Draculina (P.O. Box 969, Centralia, IL 62801). It features the films of covergirl Pauline Chan (**EROTIC GHOST STORY 3**), Nancy Kwan (**THE WRECKING CREW**, **WONDER WOMEN...**), Cat Fight Cinema of the 90s and video reviews. Meanwhile, ask editor Cameron Scholes (20 St. Patrick St. #811, Toronto, Can. M5T2Y4) about **CHICK-E-POO**, his new larger, uncensored self published "Tuff Chick" zine.

SPAGHETTI CINEMA (#58) features the films of the late Duccio Tessari (**MY SON**, **THE HERO**, **A PISTOL FOR RINGO...**) and some nice rare ads. William Connelly is the editor. 52 pgs. See M.A.M.A. for address.

TERMINAL BRAIN ROT (#2, \$1) is a 48 pg. digest with a nice look at the original Alice Cooper band feature, video reviews (**ISLAND OF LOST SOULS**, **HITCHHIKE TO HELL...**), book, zine and lots of unexpected mostly older Lp and 45 reviews. Mike Huegen, 7312 Reynard Ln., Charlotte, NC 28262.

WESTERNS ALL'ITALIANA! (#42) features an unpublished Henry Fonda interview, the Richard Crenna movie **THE MAN CALLED NOON** and the usual detailed letters, soundtrack and Boot Hill obit sections. Tom Betts, Box 25042, Anaheim, CA 92825. 48 pgs.

WET PAINT (#40, \$3) **THE SHADOW** and **THE CROW** are covered along with other reviews and an interesting interview with British horror author R. Chetwyd-Hayes. It's a 32 pg. digest from Jeff Smith who is at a new address: 3907 Block St. #2201, Irving, TX 75038.

XEROMORPHIC (#7) The latest in this valuable, collectable series of movie ad zines concentrates on incredible 60s/70s Ohio drive-in multi-feature bills plus good interviews with Hasil Adkins, Donn Davison and June Ormond, a look at the Ohio movie **WEEKEND WARRIORS** and filmographies for Hungarian born cinematographers Vilmos Zsigmond and Laszlo Kovacs. 76 pgs. Also ask editor/historian Terrance Jennings Wharton (Box 481, Lancaster, Ohio 43130) about his smaller **FIREBALL** - 481 one shot publication which is all multi-bill ads created by Stan Kolberg (a one time partner of H. G. Lewis and David F. Friedman) of Chicago. Many features were given new misleading, fake names like **VAMPIRE BATS IN THE BELFERY** or **NIGHTMARES OF A PSYCHO**. It's \$2.

FOREIGN

BANNED IN BRITAIN (#1, \$4) Here's a Danish digest (in English) with reviews of interesting movies from all over the world. A few are printed upside-down. It's a "Horror/Splatter/Heroic Bloodshed Film Zine." Editor Jack Jensen (Poste- Restante, 4200 Slagelse, Denmark) also tells you where to find TV shows like **THE PRISONER** and **THE AVENGERS** on various Danish (or Swedish or German) TV channels. 32 pgs.

CHINA IN YOUR HAND (#1, 2 pounds) This is "The Frankenstein fanzine" and it features a long Frankenstein filmography and reviews of Frank-related books and comics. M. J. Simpson, 113 Lichfield St., Hanley, Flat 3, Stoke-on-Trent, Staffs. ST1 3EB U.K. 20 pgs.

DYNAMITE! (#3) This has lots of reviews and info on old and new rock and rockabilly artists and an interview with Screamin' Lord Sutch (who has written an autobiography). It comes with a free single with a live Johnny Legend cut. 52 pgs. in Deutsch. From Rockin' Rollin' Products, Goethestrasse 22, 74889 Sinsheim-Rohrb, Germany.

DAVID F. FRIEDMAN - WILD WILD MOVIES. Gerard Noel is back with yet another 40 pg. picture booklet filled with rare photos and ads (many in color). This one features gore (the cover is from **BLOOD FEAST**), nudity (Dyanne Thorne, Virginia Bell, Marsha Jordan...) and many of Friedman's great one sheet posters. It covers his career from working for Paramount up to his 70s soft core productions. H. G. Lewis wrote the intro. In English and French. See pg - for order info.

FILM HISTORY (Vol. 6 #3, \$10) This all exploitation issue of a scholarly quarterly digest is like a small book and is well worth the price. You can learn a lot about (mostly 30s) road show, VD, drug and jungle queen movies and there's a history of biker and early 70s blackploitation movies, all with detailed footnotes and rare illos. Edited by Richard Koszarski of The American Museum Of Moving Images in Astoria in the US of A but published by Libby & Co., 13 Smiths Yard, Summerly St. London SW18 4HR, U.K.

MAGAZINE OF THE MOVIES (#5, \$6.95) Imagine a more detailed version of this column with more illos, added features (on early monster zines and the French Monster Mag) and expanded to 52 pgs. That's an idea of what this useful, annual

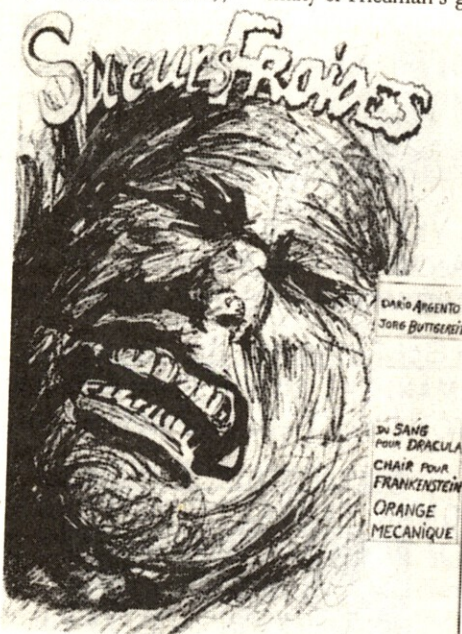
one stop for worldwide zine ordering is like. Ray Stewart, 45 Killybawn Rd., Saintfield, Ballynahinch, Co. Down, N. Ireland BT24 7JP.

NECRONOMICON (#4, 3 pounds) **BARON BLOOD**, **HENRY**, **MAN BITES DOG**, **KEOMA**, **TENEBRAE** and **DR. HITCHCOCK** are just a few of the movies given whole chapters in this interesting mag "For Mature Readers Only!" Also with articles on serial killers and censorship. This 62 pg. issue is over a year old. Andy Black, 15 Jubilee Rd., Newton Abbot, Devon, TQ12 1LB, England.

RAGE (#5, 50 kr) Jorge Buttergeit is on the cover and the inside features interviews with him plus Americans Jim Jarmusch, Nick Zedd, Richard Kern and Nick Bogas. 40 pgs. in Norwegian. Thomas Eikrem (Box 2514, N-7001, Trondheim, Norway) also does a mail order business with many items.

SCAPEGOAT (#1, 2.50 pounds) This one is a surprise - a serious, very detailed, newsstand slick "Anti-Censorship magazine." A survey of 39 countries around the world illustrates just how many people are prohibited from viewing, hearing or reading so many different things by law. Articles and interviews cover all bases including the **CHILD'S PLAY 3** blamed murder in England. Screenwriter David McGillvray is the editor, Alan (**SHOCK EXPRESS**) Jones is a consultant editor and Maitland McDonagh is a contributor. 68 pgs. From Stray Cat Publishing, Box 146, Plymouth PL1 1AX, England.

SUEURS FROIDES (#1, 10,00 Francs) features the films of Argento and Jorge Buttergeit plus **CLOCKWORK ORANGE** and **FLESH FOR FRANKENSTEIN**. 28 pgs. en Francais. Andre Quintaine, BP 36, 70800 St. Loup/Semouse, France.



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ZOMBIE III (87) (Lucio Fulci, in English)

Mexican Features (In Spanish Language)

SANTO & BLUE DEMON IN THE WORLD OF THE DEAD (69)
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NEVER TO BE FORGOTTEN

IRIS ADRIAN (Hostetter) (81), from L.A., was a Ziegfeld dancer who went on to act in over 150 features, often as a gangster's moll or a wisecracking blonde, starting in 1930. Some were: *HORROR ISLAND* and *ROAD TO ZANZIBAR* (both 41) and other Bob Hope movies, Ulmer's *BLUEBEARD* (44), *MIGHTY JOE YOUNG* (49), Corman's *THE FAST AND THE FURIOUS* (54), *BLUE HAWAII* (61), *THE ERRAND BOY* (62) and many Disney features. She died (last Sept.) due to complications from injuries from the January 94 earthquake.

LEE ALLEN (68), from Pittsburgh, Kansas, was a New Orleans based tenor sax player on hits by Little Richard, Paul Gayten, Guitar Slim, Fats Domino, Huey Piano Smith, Lloyd Price and many others. "Walkin' With Mr. Lee" and "Tic Toc" were solo hits in 58 and he was with Domino's band from 61-65, in the mid 70s (he can be seen in *THE LONDON ROCK AND ROLL SHOW* movie) and the late 80s. Allen played with The Blasters in the early 80s. He had cancer.

JACK BAKER (John Anthony Bailey) (47) was in *KENTUCKY FRIED MOVIE* (77), *TAG*, *THE ASSASSINATION GAME* (82) and on many TV shows (*HAPPY DAYS*, as a drummer friend of Fonzie, *GOOD TIMES*, *THE JEFFERSONS*, *WONDERBUG...*) before becoming a porn actor, notably in *NEW WAVE HOOKERS* and others by the "Dark Brothers." He died from cancer in Nov.

JEAN-LOUIS BARRAULT (84?), from Vesinet, France, was a famous stage director and actor who was in features including *J'ACCUSE* (38), *LES ENFANTS DU PARADISE* (45), *LA RONDE* (50) and starred in the Jekyll and Hyde adaptation, *LE TESTAMENT DU DOCTEUR CORDELIER* (59). He and his wife Madeleine Renaud were stars of the Comedie-Francaise. He was controversial for supporting rioting students and workers in Paris in 1968.

NOAH BEERY JR. (81), from NYC, made his screen debut in *THE MARK OF ZORRO* (20) featuring his father Noah Beery. Beery Jr. was in the serials *THE JUNGLE MYSTERY* (32), *THE CALL OF THE SAVAGE/SAVAGE FURY* (35), as Jan Of The Jungle and *ACE DRUMMOND* (36). He was in *OF MICE AND MEN* (40), *THE CAT CREEPS* (46), *ROCKETSHIP X-M* (50), starred in *THE STORY OF WILL ROGERS* (52), *SEVEN FACES OF DR. LAO* (64) and *WALKING TALL* (73). He was a regular on TV series including *CIRCUS BOY* (56-58), *RIVERBOAT* (60-61), *THE ROCKFORD FILES* (74-80) as Rockford's father and *THE QUEST* (82). His uncle was the star Wallace Beery.

ERNEST R. BENNICK (66), from N. Carolina, was St. Petersburg, FL area TV horror movie host Dr. Paul Bearer. He created the character in Winston-Salem and was on TV for 22 (!) years. A former radio DJ who had worked live midnight spook shows, Bearer traveled to public appearances in a 1963 hearse. The last movie he hosted was *GRAVEYARD SHIFT*.

ROBERT (Oxton) BOLT (70), from near Manchester, England, was a



novelist, playwright and Oscar winning screenwriter for David Lean historical epics including *LAWRENCE OF ARABIA* (62) and *DR. ZHIVAGO* (65). Bolt was jailed in 61 for attending an anti-nuke demonstration. He directed and wrote *LADY CAROLINE LAMB* (72) starring Sarah Miles (who he was married to twice) and wrote *THE BOUNTY* (84) and *THE MISSION* (86).

SERGEI BONDARCHUK (74), from Ukraine, made his film acting debut in 48 and was honored by Stalin. He began directing in 59 and was best known for major expensive Soviet epics like *WAR AND PEACE* (66) and *WATERLOO* (70). He died last Oct.

PHILLIP BORSOS (41) from Tasmania, Australia, directed the Canadian features *THE GREY FOX* (82), *MEAN SEASON* and *ONE MAGIC CHRISTMAS* (both 85). *DR. BETHUNE* (90) was filmed in China and was the most expensive Canadian production of all time. He died from leukemia.

TOMMY (Sydney T.) BOYCE (55), from Charlottesville, VA, wrote hits for Curtis Lee and Fats Domino, then wrote hits for Jay And The Americans, The Ikettes, Freddie Cannon and others with Bobby Hart. They were going to become half of The Monkees but Lester Sill hired them as the musical directors for the TV show instead and they wrote many album cuts and hit singles for the group. Their "I'm Not Your Stepping Stone"

was also recorded by Paul Revere And The Raiders and The Sex Pistols. Boyce and Hart's own top 40 hits (67-8) included "Out And About" and "I Wonder What She's Doing Tonight" and they wrote songs for *WINTER A GO GO* (65), two Matt Helm movies and other features. In 75 Dolenz, Jones, Boyce and Hart toured and recorded one LP. Boyce, who wrote 22 gold singles, shot himself in Nashville last November.

EDDIE (Edward Riley) BOYD (79), from Stovall, Miss. was a blues pianist, organist, guitarist and singer who did session work for RCA and Chess (Muddy Waters, Sonny Boy Williamson...). He also had early 50s top 10 R+B chart hits ("Five Long Years", "24 Hours" and "Third Degree"). Boyd later lived in Paris and Finland.

JOHN BOYLAN (82), from Canton, Ohio, was Mayor Milford on *TWIN PEAKS*. He died last November.



Rossano Brazzi in *FRANKENSTEIN'S CASTLE OF FREAKS*

ROSSANO BRAZZI (78) from Bologna, Italy, was in many movies since 1939. Best known here for *SOUTH PACIFIC* (58) and some other 40s/50s American features, he was a major romantic idol in Italy and was also in *SIEGE OF SYRACUSE* (59) and directed and starred in *THE CHRISTMAS THAT ALMOST WASN'T* (66) and *PSYCHOUT FOR MURDER* (69). Some later roles were in *ONE STEP TO HELL* (68), *HONEYMOON WITH A STRANGER* (69), *FRANKENSTEIN'S CASTLE OF FREAKS* (73), *THE FINAL CONFLICT* (81), *FEAR CITY* (84), *FORMULA FOR MURDER* (85) and *CHRISTOPHER COLUMBUS* (91). His parents were killed by the Fascists in the 30s.

CAB (Cabell) **CALLOWAY** (86), from Rochester, NY, was "his highness of Hi-de-ho." Calloway And His Cotton Club Orchestra's record of "Minnie The Moocher" (31) went on to sell two and a half million copies over the decades. They performed it in *THE BIG BROADCAST* (32) and the amazing "Reefer Man" in *INTERNATIONAL HOUSE* (33). Calloway even sang "St. James Infirmary" (as a ghost) and "The Old Man In The Mountain" in classic Betty Boop cartoons). He and his orchestra were in *THE SINGING KID* (36), *MANHATTAN MERRY-GO-ROUND* and *THE HIT PARADE* (both 37) had a million seller with "Jumpin' Jive" in 39 and recorded "I Want To Rock" in 1942. His version of "The Honeydripper" (46) was a #3 R+B chart hit. Calloway, who continued to act on stage and films and perform every New Years Eve in Manhattan, was in *STORMY WEATHER* (43), *SENSATIONS OF 1945* (44), *EBONY PARADE* (47), *RHYTHM AND BLUES REVIEW* (55), *ST. LOUIS BLUES* (58), *THE CINCINNATI KID* (65), *A MAN CALLED ADAM* (66), *THE BLUES BROTHERS* (80) and *THE COTTON CLUB* (84). His autobiography was published in 76. Hoy Hoy.

JACK CLAYTON (73), from Brighton, England, directed features including *ROOM AT THE TOP* (58), *THE INNOCENTS* (61), *OUR MOTHER'S HOUSE* (67) and *SOMETHING WICKED THIS WAY COMES* (82). He made war documentaries while in the RAF and was an associate producer of *QUEEN OF SPADES* (49), *BEAT THE DEVIL* (54) and others.

PETER COOK (57), from Torquay, England, was a Cambridge grad known for stage comedy reviews, albums, TV programs and movies with his partner Dudley Moore. Cook and Moore were in *THE WRONG BOX* (66), *THE BED-SITTING ROOM* and *THOSE DARING YOUNG MEN IN THEIR JAUNTY JALOPIES* (both 69), *THE HOUND OF THE BASKERVILLES* (78) as Holmes and Watson and several concert films. The team's greatest movie though was *BEDAZZLED* (67). Cook wrote it, sang the theme song and played the Devil. Cook was also in *A DANDY IN ASPIC* (68), *FIND THE LADY* (75), *YELLOWBEARD* (82), *SUPERGIRL* (84), *WHOOPS, APOCALYPSE* (86), *THE PRINCESS BRIDE* (87) and *WITHOUT A CLUE* (88). Cook, who was married three times, died from a hemorrhage. His second wife was actress Judy Huxtable.

DENNY CORDELL (51), born in Buenos Aires, produced the first albums and hit singles by The Moody Blues, The Move, Procol Harum, Tyrannosaurus Rex and Joe Cocker. He worked for Island before forming the Deram, Regal Zonophone and Fly record labels. In America he formed Shelter (Leon Russell, Tom Petty, Dwight Twilley) and Mango (Bob Marley) and also produced the *MAD DOGS AND ENGLISHMAN* tour and movie (71). He signed the Cranberries while living as a horse breeder in Ireland. Cordell, who died in Dublin, had lymphoma.

MAUREEN (Mary) **COX** (STARKEY TIGRETT) (47), from Liverpool, was the first wife of Ringo Starr (from 65-79). They had three children including musician Zak Starkey. She later married Isaac Tigrett, founder of the Hard Rock Cafe. Cox died in Dec. after a bone marrow transplant to treat leukemia.

NATHAN DANIEL (82), from NYC, created and manufactured popular (and affordable) Danelectro guitars and amplifiers and the Silverstone line of guitars and amplifiers sold through Sears. Jimi Hendrix even played a Danelectro in the early 60s. Daniel, the son of Lithuanian Jews, introduced the first tremelo amp in 47, a reverb device in 50 and a six string bass in 56. He also developed guitar cases with built in amps. R+B, R+R, countless 60s garage bands and street musicians everywhere owe him a large debt.



Cab Calloway

JEAN DASTE (90), from Paris, was in the French classics *ZERO DE CONDUITE* (33), *L'ATALANTE* (34), *LA GRANDE ILLUSION* (37) and others by Renoir, Z (69), *THE GREEN ROOM* (78) and many other features.

HAL ELLSON (84), from Brooklyn, was a recreational therapist at Bellevue who specialized in writing influential novels and short stories about juvenile delinquency and drug addiction. His first novel, *Duke* (49) was followed by *Tomboy*, which was filmed (as *TERRAIN VAUGUE*) in Paris. He also wrote a book based on the movie

GAMES (67).

ROBERT EMHARDT (80), from Indianapolis, was a large character actor who usually played icy villains. He made his Broadway debut in 42 and was in *THE IRON MISTRESS* (52), Fuller's *UNDERWORLD USA* (61) as a corporate gangster, Corman's *THE INTRUDER/I HATE YOUR GUTS* and *KID GALAHAD* (both 62), *CHANGE OF HABIT* (69), *THE STONE KILLER* (73), *IT'S ALIVE* and *DEMON DEMON* (both 74), *FRATERNITY ROW* (77) and *DIE SISTER, DIE!* and *SENIORS* (both 78). Emhardt also appeared on "over 700" TV shows including *HITCHCOCK* (seven times).

DONALD FEDDERSON (81), from S. Dakota, was the man who brought both Liberace and Lawrence Welk to a nationwide TV audience. He also produced many other TV programs including *THE MILLIONAIRE* (55-60), *WHO DO YOU TRUST* (57-63) which introduced Johnny Carson and Ed McMahon, *MY THREE SONS* (60-72) and *A FAMILY AFFAIR* (66-71).

ED FLANDERS (60), from Minneapolis, was a

Tony and Emmy winning actor known for his role on *ST. ELSEWHERE* (82-87). Features included *THE LEGEND OF LIZZIE BORDEN* (75), *SALEM'S LOT* (79), *THE NINTH CONFIGURATION* (80), *SPECIAL REPORT* (83) and *EXORCIST III* (90). Flanders killed himself.

MELVIN FRANKLIN (52), from Alabama, was a founding member of The Temptations and was the bass voice with the famous Detroit based Gordy label group ever since it was formed in 1960. After the deaths of Paul Williams (in 73), David Ruffin (in 91), Eddie Kendricks (in 92) and Franklin, Otis Williams is the only surviving original member. Franklin died from heart failure.

CLARENCE FORD (64) played alto or baritone sax with Fats Domino from the early 50s until 1970 (a period of 36 top 40 and 30 other top 100 Domino hits). He and Lee Allen played on many of the same classic records.

"BROTHER" DAVE GARDNER (57), from Jackson, TN, was a controversial and eccentric comedian who recorded best selling RCA LPS starting in 59 and appeared on the *TONIGHT SHOW* 50 times. Gardner died from a heart attack while working on Earl Owensby's new movie *CHAIN GANG*. Owensby also made *BROTHER DAVE IN CONCERT*. Gardner was known for saying, "Ain't That Weird?"

ANITA GARVIN (Stanley) (88), from NY, was a Max Sennett Bathing Beauty (at 12!, she lied about her age), a Ziegfeld Girl at 13, was in silent comedies with Stan Laurel then dozens of Laurel And Hardy shorts and others produced by Hal Roach in the 20s and 30s. Garvin, who appeared in "350" films before retiring in 1942 died last Aug.

MICHAEL V. GAZZO (71), from Hoboken, wrote the play *HATFUL OF RAIN* and co-wrote the script for the 57 film version. He co-wrote the Elvis movie *KING CREOLE* (58) and acted as early as *ON THE WATERFRONT* (54). Best known for his Oscar nominated role in *THE GODFATHER Pt. II* (74), Gazzo went on to roles in *BLACK SUNDAY* (77), *FINGERS* and

HOODLUMS (both 78), ALLIGATOR and CUBA CROSSING (both 80), BODY AND SOUL (81) and CANNONBALL RUN II (84).

DOROTHY GRANGER (83), a redhead beauty contest winner from Ohio, made her film debut in 29. She was in Laurel and Hardy, Charly Chase and Harry Langdon comedies at the Hal Roach studios. She was a regular in Roach's THE BOY FRIENDS shorts and Leon Errol shorts (33-51) at RKO, as his wife. She was also in two reel comedies from Columbia, Mack Sennett and Educational. Some of her better known shorts were THE LAUREL AND HARDY MURDER CASE (30) and THE DENTIST (32) with W. C. Fields. Some feature roles were in SIGN OF THE CROSS (32), IT'S A WONDERFUL LIFE (46) and THE SECRET LIFE OF WALTER MITTY (47).

DEAN HAMILTON (48) was a writer and session man who wrote "War Of The Satellites" (The Ventures In Space LP) and as a member of the T-Bones had a #3 hit with "No Matter What Shape" (65). Later, he was one third of Hamilton, Joe Frank and Reynolds (later and Denison) a group that had two top 10 records and hit the top 100 charts six other times (71-76). "Don't Pull Your Love" was their first and best remembered hit.

WILBERT HARRISON (65), from Charlotte, N. Carolina had a long recording career for many labels and two great hits: the #1 "Kansas City" (59) and "Let's Work Together" ten years later. He usually toured and recorded as a one man band. He recorded a Sue LP and toured with Creedence Clearwater in 69. Harrison died from a stroke.

NEIL HARTLEY (78) produced most of the features directed by the late Tony Richardson including THE LOVED ONE.

TED HAWKINS (58), from Lakeshore, Miss., was a versatile street ballad singer and acoustic guitarist who developed a critical and cult following after his two Rounder albums caught on in England. A Geffen LP was released in 94, shortly before he died from a stroke in L.A. A movie may eventually be made about Hawkins, who used to travel in box cars and spent time in several prisons including the notorious Parchman Farm. He died in Australia.

PATRICIA HIGHSMITH (74), from Fort Worth, Texas (but raised in Greenwich Village) wrote STRANGERS ON A TRAIN, filmed by Hitchcock (in 51), as ONCE YOU KISS A STRANGER in 69 and was spoofed in THROW MAMA FROM THE TRAIN (87). Her Ripley novels were filmed as PURPLE NOON (France - 61), by Rene Clement and THE AMERICAN FRIEND (Germany - 77) by Wim Wenders and ENOUGH ROPE (66) was a French movie based on one of her 20 novels. Highsmith had lived in Switzerland since 82.

JAMES HILL (75), from England, directed documentaries, episodes of THE SAINT and THE AVENGERS series and features including A STUDY IN TERROR and the Freddie And The Dreamers movie SEASIDE SWINGERS (both 65), THE CORRUPT ONES (66) and CAPTAIN NEMO AND THE UNDERWATER CITY (69). Hill, whose biggest hit was BORN FREE (66) died last Oct.

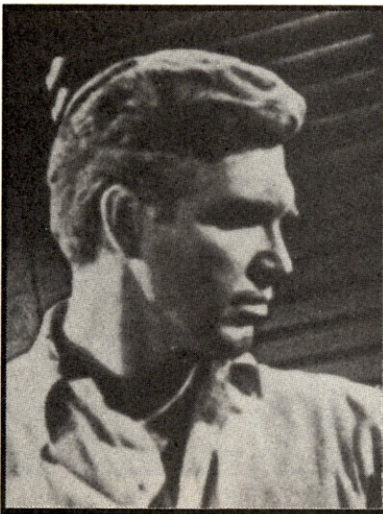
JOHN HOWARD (John R. Cox Jr.) (82), from Cleveland, was signed to Paramount in 1934 after being discovered on stage when he was attending Western Reserve U. He was in LOST HORIZON (37) and played Bulldog Drummond in 7 features. Other roles were in GREEN HELL and THE INVISIBLE WOMAN (both 40), THE MAD DOCTOR (41), THE UNDYING MONSTER and THE MAN WHO RETURNED TO LIFE (both 42), LOVE FROM A STRANGER (47), THE UNKNOWN TERROR (57), DESTINATION INNER SPACE (66), THE DESTRUCTORS (68), PSYCHO SISTERS (72) and CAPONE (75). Howard also appeared on LIGHTS OUT, MEN INTO SPACE and SCIENCE FICTION THEATRE.

KEN JENSEN (27) was the 2nd drummer from the Vancouver punk band DOA to die in four months. Jensen died in a house fire. Ken (Dimwit) Montgomery died in Sept.

RAUL (Rafael Carlos Y Arcelay) **JULIA** (54), from San Juan, PR, was a Broadway and Shakespearean actor who acted on soap operas and played Rafael the fixit man on SESAME STREET. He was Gomez in the two ADDAMS FAMILY movies. Other film roles included PANIC IN NEEDLE PARK (71), DEATH SCREAM (75), THE GUMBALL RALLY (76), THE EYES OF LAURA MARS (78), TEMPEST, THE ESCAPE ARTIST and ONE FROM THE HEART (all 82), OVERDRAWN AT THE MEMORY BANK (83), KISS OF THE SPIDER WOMAN (85), MACK THE KNIFE (89), FRANKENSTEIN UNBOUND (90), THE PLAGUE (92) and STREETFIGHTER (95), released after he died from a stroke.

NANCY KELLY (73), from Lowell, Mass, was a stage and film child actress in the 20s who returned to Hollywood in the mid 30s working mostly at Fox. Some roles were in ONE NIGHT IN THE TROPICS (40), TARZAN'S DESERT MYSTERY (43) and she starred as THE WOMAN WHO CAME BACK (45). Kelly won a Tony as the mother in THE BAD SEED and was Oscar nominated for the movie version (56). She was also on THRILLER and HITCHCOCK. Her mother was silent film actress Nan Kelly, her brother was actor Jack Kelly and she was married briefly to actor Edmond O'Brien. She died one day after her third husband did.

SYLVA KOSCINA (61), from Zagreb, Yugoslavia, was a model before making her film debut in 55. The red haired beauty was in over 100 (mostly Italian) features including HERCULES (57) and HERCULES UNCHAINED (58), UNCLE WAS A VAMPIRE with Christopher Lee and SIEGE OF SYRACUSE with Rossano Brazzi (both 59), Franju's JUDEX (63), JULIET OF THE SPIRITS (65), DEADLIER THAN THE MALE (67), Franco's JUSTINE/DEADLY SANCTUARY (68), TOPAZ (71), THE HOUSE OF EXORCISM and CRIMES OF THE BLACK CAT (both 72), THE SLASHER and MANHUNT (both 73), THE PAJAMA GIRL MURDERS (74), DRACULA IN THE PROVINCES (75) and CASANOVA AND COMPANY (77). She died in late Dec.



Robert Lansing is the 4D MAN

IRWIN KOSTAL (83), from Chicago, received an Emmy and shared an Oscar for the music of WEST SIDE STORY (play and film), worked on many Disney features, the TV musical version of DR. JEKYLL AND MR. HYDE (73) and THE BLUE BIRD (76). Kostal was president of The American Society Of Music Arrangers and Composers.

BURT (Burton Stephen) **LANCASTER** (80), was from the upper East Side of Harlem. He was a circus acrobat (teamed with the late Nick Cravat) whose first released acting role was in THE KILLERS (46). More important film noir roles followed in BRUTE FORCE, CRISS CROSS, I WALK ALONE, KISS THE BLOOD OFF MY HANDS and SORRY, WRONG NUMBER. In the early 50s he formed Hecht/Lancaster with Harold Hecht and they produced ten of his own high quality features including SWEET SMELL OF SUCCESS (57) and BIRDMAN OF ALCATRAZ (62) plus five more with other stars (including MARTY). He directed and starred in THE KENTUCKIAN (55) and THE MIDNIGHT MAN (74) and received an Oscar for starring in ELMER GANTRY (60). Lancaster co-starred with Kirk Douglas seven times and he was frequently directed by John Frankenheimer and Robert Aldrich. He also worked for Europeans like Visconti, Bertolucci and Malle. Some other roles were in THE YOUNG SAVAGES (61), SEVEN DAYS IN MAY (64), THE PROFESSIONALS (66), CASTLE KEEP (69), AIRPORT (70), the JFK conspiracy film EXECUTIVE ACTION (73), BUFFALO BILL AND THE INDIANS (76), ISLAND OF DR.

MOREAU and TWILIGHT'S LAST GLEAMING (both 77), THE OSTERMAN WEEKEND (83), BARNUM (86), CONTROL (87) and PHANTOM OF THE OPERA (90). He was married three times.

MAJOR LANCE (53), from Chicago, recorded two top 10 hits, "Monkey Time" (63) and "Um, Um, Um, Um, Um Um" (64). He had 19 R+B chart hits (63-75). Many were written by Curtis Mayfield and were released by Okeh. Lance spent time (78-81) in prison for selling coke.

ROBERT LANSING (Brown) (66), from San Diego, acted on Broadway then starred in THE 4-D MAN and THE PUSHER (both 59). Some other roles were in AN EYE FOR AN EYE (66), THE GRISSOM GANG and THE ASTRONAUT (both 71), WILD IN THE SKY (72), EMPIRE OF THE ANTS and SCALPEL (both 77), ISLAND CLAWS and S.H.E. (both 80), THE NEST (88) and AFTER SCHOOL and BIONIC SHOWDOWN (both 89). TV series included TWELVE O'CLOCK HIGH (64-65), THE MAN WHO NEVER WAS (66-67), AUTOMAN (83-84), THE EQUALIZER (85-89) as Control, and he was recently on KUNG FU: THE LEGEND CONTINUES. Lansing also appeared on ONE STEP BEYOND, THRILLER, TWILIGHT ZONE, STAR TREK. He had cancer.

W. J. LEMMON (70), of Norristown, PA, sculpted many models for the Aurora Plastic Corp., including the famous (now very collectable) 60s models of the Frankenstein monster, Dracula, Wolfman and other famous monsters of filmland.

BYRON MacGREGOR (Gary Mack) (46), from Calgary, Alberta, was the news director of the Detroit/Windsor AM superstation CKLW. His spoken word version of Gordon Sinclair's editorial "The Americans" (to the tune of "America The Beautiful") was a #4 hit in 74 (on Westbound). He died from pneumonia.

GENE MacLELLAN (54), from Val d'Or, Quebec, wrote Anne Murray's #8 hit "Snowbird" (70), Ocean's #2 "Put Your Hand In The Hand" (71) and other songs for Canadian artists. He hanged himself in his Prince Edward Island home.

DOUG McClURE (59), from Glendale, CA, was in films since 1957 and his first acting job was on MEN OF ANNAPOLIS, a series from that year produced by William Castle. He was in GIDGET (59), FOR THOSE WHO THINK YOUNG (60) and THE LIVELY SET (64). AT THE EARTH'S CORE (76) and THE PEOPLE THAT TIME FORGOT (75) both with Peter Cushing, WARLORDS OF ATLANTIS (78) and THE HOUSE WHERE EVIL LIVES (80) were all British movies directed by Kevin Connor. Some other McClure roles were in HUMANOIDS FROM THE DEEP and FIREBIRDS 2015 (both 80), CANNONBALL RUN II (84), 52 PICKUP (86), OMEGA SYNDROME (87) and TAPEHEADS (88). CHECKMATE (60-62), THE VIRGINIAN (62-67), as Trampas the cowhand, SEARCH (72-3) and OUT OF THIS WORLD (87-) were other TV series and he was in many TV movies including SATANS TRIANGLE (75), ROOTS (77) and AUTOMAN (83). He appeared on TWILIGHT ZONE, GHOST STORY, THE MASTER, HITCHCOCK (new), SUPERBOY and KUNG FU (new). Polydor released three McClure singles in 72. Married at least three times, he was once the boyfriend of Nancy Sinatra. McClure had lung cancer.

GUNTER MEISNER (66), a theatre actor and director based in Berlin was in many features including FUNERAL IN BERLIN (66), WILLY WONKA AND THE CHOCOLATE FACTORY (71), as the evil Mr. Slugworth, THE BOYS FROM BRAZIL (78), AVALANCHE EXPRESS (79) and THE WINDS OF WAR mini series. He also directed several films and acted on American soap operas.

LEWIS MELTZER (84), from NYC was a screenwriter whose credits included GOLDEN BOY (39), THE MAN WITH THE GOLDEN ARM (55), BEAT GENERATION and HIGH SCHOOL CONFIDENTIAL (both 58). His

actor brother Sid Melton was a regular on THE DANNY THOMAS SHOW.

JIMMY MILLER (52), from Brooklyn, was a singer who went to England and produced popular, great sounding records by The Spencer Davis Group, Traffic and Blind Faith (all featuring Stevie Winwood). He became the Rolling Stones' producer for everything from Beggar's Banquet (68) to Goat's Head Soup (73) and went on to produce "over 100" gold records by various artists. Miller died from liver failure last October.

MILDRED NATWICK (89), from Baltimore, made her Broadway debut in 32 and went on to play eccentric older ladies in many plays and features including four by John Ford. She was in ENCHANTED COTTAGE (45), THE TROUBLE WITH HARRY (55), TEENAGE REBEL (56), TAMMY AND THE BACHELOR (57), THE MALTESE BIPPY (68) and KISS ME GOODBYE (82). She co-starred on THE SNOOP SISTERS (73-74) and appeared on on SUSPENSE (many times), TWILIGHT ZONE, and HITCHCOCK. She died last Oct.

THEODOR NISCHWITZ (82), from Berlin, was a special effects specialist with the UFA studio who worked on many famous features including F.P.I. ANTWORTET NICHT and ECSTASY (both 32), GOLD (34) and MUNCHAUSEN (43). After the war he headed the W. German Bavaria FX department. THE HEAD (59), The RAUMPATROUILLE (Space Patrol) TV show (66), DAS BOOT (81) and MOON 44 (89) are some later credits.

MICHAEL O'DONOGHUE (54), from Sauquoit, NY, was a comedy writer who helped create National Lampoon magazine (in 69) and the SATURDAY NIGHT LIVE show (in 75). He also directed and appeared in his MR. MIKE'S MONDO VIDEO (79), wrote the screenplay for and acted in SCROOGED (88), acted in MANHATTAN (79) and THE SUICIDE CLUB (88) and wrote a column for Spin. O'Donoghue, who collected Theremins, died from a cerebral hemorrhage.

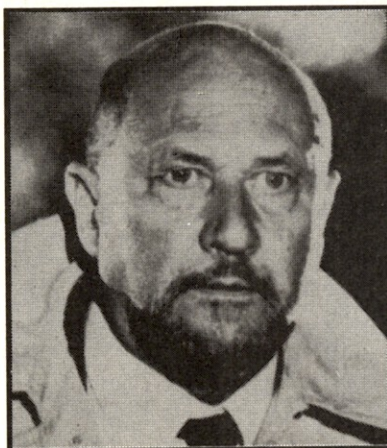
DENNIS C. OTT (36) was a 6' 11" actor who played a Klingon in STAR TREK III (84), an alien in STAR TREK IV (86), the devil in BILL AND TED'S BOGUS JOURNEY (91) and was in POLICE ACADEMY 6 (89) and THE DOORS (91). Ott died

last November from AIDS.

ALUN OWEN (69) was a British television writer who was an Oscar nominee for his screenplay for A HARD DAY'S NIGHT. Owen, who also wrote Joseph Losey's THE CONCRETE JUNGLE/THE CRIMINAL (60), died in December.

DONNIE OWENS (62), from Pa., played on Arizona recorded LPs by Duane Eddy and Lee Hazlewood. He had his own #25 hit ("Need You") in 58. He was shot to death by a girlfriend.

DONALD PLEASANCE (75), from Worksop, Nottinghamshire, England was a serious, prematurely bald three time Tony nominated stage, TV and film actor who made his pro stage debut in 1939. He spent a year as a POW in Germany while in the RAF. In features since 54, some of his early roles were in 1984 (56), CIRCUS OF HORRORS and MANIA (both 59) and THE HANDS OF ORLAC and WHAT A CARVE UP! (both 61). In 63 he repeated his stage role in THE CARETAKER (or THE GUEST) and was the lead in DR. CRIPPEN. International fame came with THE GREAT ESCAPE (63), THE GREATEST STORY EVER TOLD (65), as Satan, FANTASTIC VOYAGE (66) and YOU ONLY LIVE TWICE (both 67) as Blofeld. He was in EYE OF THE DEVIL and Polanski's CUL-DE-SAC (both 66), MATCHLESS (67) and MISTER FREEDOM (69). Hundreds of roles followed in features and TV movies produced all around the world including THX-1138 (71), RAW MEAT and THE PIED PIPER (both 72), BLOOD RELATIVES and HALLOWEEN (both 78) and four sequels, DRACULA (79), ESCAPE FROM NEW YORK (81), ALONE



IN THE DARK (82) and CREEPERS (84). He was Prince John on THE ADVENTURES OF ROBIN HOOD series (55-57) and acted on DANGER MAN, ONE STEP BEYOND, TWILIGHT ZONE, THE OUTER LIMITS, RAY BRADBURY THEATRE and many other programs. Pleasence was ready to finish work on HALLOWEEN 6. He was married four times and had five daughters. FROM BEYOND THE GRAVE (74) also featured Angela, the oldest.

MARTHA RAYE (Margaret Teresa Yvonne O'Reed) (78), from Butte, Montana, joined her Irish immigrant family's traveling vaudeville act at three. She later became known on the radio and was a manic comedienne in features like RHYTHM ON THE RANGE (36) with Bing Crosby and THE BIG BROADCAST OF 36 with Bob Hope. Like Hope, she entertained troupes during several wars and was later known for being a supporter of the Viet Nam war (and for Polident commercials). Raye was also in HELLAPOPPIN' (41), Chaplin's MONSIEUR VERDOUX (47), THE PHYNX (70), CONCORDE, AIRPORT '79 and ALICE IN WONDERLAND (85). She played a witch on THE BUGALOOS Saturday morning kid's show. Make-up man Bud Westmore and conductor David Rose were two of her six husbands.

MADELEINE RENAUD (94), from Paris, was a major French stage and film actress (from 1922-87) who was in the French version of THE TUNNEL (33). She and her husband Jean-Louis Barrault were both in THE LONGEST DAY (62). They died within days of each other.

SHORTY ROGERS (Milton M. Rajonsky) (70), from Great Barrington, Mass., was a jazz trumpeter, arranger and composer with Woody Herman and Stan Kenton who also led his own big band. His "cool" 50s west coast combo recorded for RCA and appeared in the incredible DEMENTIA aka DAUGHTER OF HORROR (53). Rogers arranged for and/or is heard in THE WILD ONE (54), THE MAN WITH THE GOLDEN ARM (59), YOUNG DILLINGER (65), the X rated LIKE IT IS (70) and FOOLS (71).

CECIL H. ROY (94) was once known as "The girl with a Thousand Voices". She was the voice of Caspar The Friendly Ghost and Little Lulu in cartoons

HEINZ RUHMANN (92) from Essen, Germany, was in over 100 German features (1926 until the 70s). He was in BOMBEN AUF MONTE CARLO (31) with Peter Lorre and DER MANN, DER SHERLOCK HOLMES WAR (37), as Watson. During the war he was very popular starring in and sometimes directing many light comic features. Ruhmann also played Father Brown the detective in a series of films and was in IT HAPPENED IN BROAD DAYLIGHT (58), THE MAN WHO WALKED THROUGH THE WALL (59) and SHIP OF FOOLS (65).

HEATHER SEARS (59), from London, co-starred in Hammer's THE PHANTOM OF THE OPERA (62) and was in THE BLACK TORMENT and SATURDAY NIGHT OUT (both 64).

LESTER SILL (76) was a promo man for Modern Records in the 40s, discovered Lieber and Stoller, managed the Coasters, produced and managed Duane Eddy (with Lee Hazlewood) and was the "les" of Philles Records with Phil Spector. Philles was a hit making machine (Ronettes, Crystals, Righteous Brothers...) in the early 60s. Sill was with Screen Gems-Colgems during the hit making days of the Monkees (see Tommy Boyce) and years later (in 85) became president of Berry Gordy's Jobete Music.

JIMMY SILVA (42), from San Mateo, was a Seattle based singer and songwriter who recorded four solo LPs. His songs were covered by The Young Fresh Fellows and The Smithereens. Silva died from complication from chicken pox.

LILIA SKALA (90s), from Vienna, was nominated for an Oscar for playing the Mother Superior in LILIES OF THE FIELD (63). She was a stage and screen star in Austria in the 30s and was later in many

American features including SHIP OF FOOLS (65), CHARLY (69), PROBE (72) and FLASHDANCE (83).

SIDNEY SION (84) was a radio announcer, actor and writer. He wrote THE SHADOW (starring Orson Welles) and DICK TRACY radio programs. Sion later wrote for TV series including SGT. PRESTON OF THE YUKON.

FRED (Sonic) SMITH (44), from W. Virginia, was the underrated other lead guitarist with the MC5 from 65 until 72. The last MC5 album ("High Time") contained Smith's best songs. His late 70s all star Detroit area Sonic Rendezvous Band unfortunately only released one (excellent) single ("City Slang"). Smith later married Patti Smith and co-produced and played on her 88 comeback album "Dream Of Life". He died from heart failure last November. MC5 singer Rob Tyner died in 91.

JOHN SMITH (Robert Earl Van Orden) (63), from L. A., sang with a boys choir in several 40s Bing Crosby movies. He was later a TV western star on CIMARRON CITY (58-9) and IARAMIE (59-63). Some film roles were in THE HIGH AND THE MIGHTY (54), WE'RE NO ANGELS (55), THE KETTLES IN OLD McDONALD'S FARM (57) and ISLAND OF LOST WOMEN (59).

ALAN SPLET (58) was the innovative sound man for David Lynch's ERASERHEAD (78), DUNE (85) and BLUE VELVET (86). Splet, who received an Oscar for BLACK STALLION had cancer.

LIONEL STANDER (86), from the Bronx, was a gravel voiced character actor who made his screen debut in a series of comedy shorts starting in 1932. He was a character actor in many major features by directors like

Capra, Wellman and Sturges during the 30s but said he was shut out from major studio work after 39 because of his support for leftist causes. After appearing in movies like TROUBLE MAKERS (48) with the Bowery Boys, THE BLACK HAND (50) and Ulmer's ST. BENNY THE DIP (51) he was totally blacklisted as a Communist sympathizer for many years. He narrated BLAST OF SILENCE (61), was in the obscure MOVING FINGER (63), Polanski's CUL-DE-SAC (66) and was in ONCE UPON A TIME IN THE WEST (68) and over 50 other Italian productions while based in Rome. Back in the U.S., he was in THE

GANG THAT COULDN'T SHOOT STRAIGHT (71), THE BLACK BIRD (75), NEW YORK, NEW YORK (77), 1941 (79) and WICKED STEPMOTHER (89). He was known to many as Max the chauffeur on HART TO HART (79-84) and his last role was on the show's recent reunion special. Stander, who was married six times, was buried in Forest Lawn, the setting of a movie he appeared in, THE LOVED ONE (65).

VIVIAN STANSHALL (52) was the leader (with Neil Innes) of the BONZO DOG (DOO DAH) BAND, a very funny, unique and theatrical group (66 to 70) that released four LPs. The group appeared in MAGICAL MYSTERY TOUR and their "I'm The Urban Spaceman," produced by Paul McCartney went to #5 in England in 68. Stanshall also acted in SIR HENRY AT RAWLINSON'S END (80), based on one of his solo albums. The other Bonzos were "Legs" Larry Smith (drums), Roger Ruskin Spear (guitar), Rodney Slater (sax), along with Harold Wilson on violin, The Incredible Shrinking Man on euphonium, Brainiac on banjo, J. Arthur Rank on drums and Roy Rogers on Trigger. Stanshall died in a fire in his London apartment.

JACK STARR (Munsey) (52), from Norton, VA, released his own obscure 45s recorded in his mother's Dallas bathroom. The songs were used as soundtracks to his homemade movies like MONSTER ROCK & ROLL and BUGGY GOES TO MARS. Born Petrified (Norton Records - 88), a compilation LP of tracks recorded from 58-68, led to live shows and cult status. Starr died from cancer last November.

ROB STINSON (35), from Waconia, Minn., was lead guitarist and founder (with his little brother Tommy) of the Minneapolis based 80s



Twin Tone label band the Replacements. He was fired in 86 then played in several other groups. The Replacements went on to Sire Records. Stinson OD'd.

WOODY (Woodrow Wilson Wollwine) **STRODE** (80), from L.A., attended UCLA, was in the Army Air Corps and was one of the first two black pro football players (he was with the L.A. Rams). The muscular 6' 5" actor also wrestled, first acted in a movie in 1941 and played roles (usually as cliché natives) in many 50s B movies. He later co-starred in major A titles and westerns. He was in *BRIDE OF THE GORILLA* (written by Ed Wood) and *THE LION HUNTERS* (both 51) and several other Bomba movies, *THE CITY BENEATH THE SEA* (53), the Bowery Boys movie *JUNGLE GENTS* (54), *THE SON OF SINBAD* (55), *THE TEN COMMANDMENTS* (56) and *TARZANS FIGHT FOR LIFE* (58). In 1960 he was in Kubrick's *SPARTACUS* and starred in *SERGEANT RUTLEDGE*, the first of his four John Ford movies. He was in *TARZAN'S THREE CHALLENGES* (63), *GENGHIS KHAN* (65), *THE PROFESSIONALS* and *TARZAN'S DEADLY SILENCE* (both 66), *SHALAKO*, *BLACK JESUS* and *ONCE UPON A TIME IN THE WEST* (all 68), *BOOT HILL* and *CHE* (both 69), *DESERTER* (70) and *THE LAST REBEL* (71). Strode appeared as himself in *BLACK RODEO* (72) and was in *KEOMA* (75), *KINGDOM OF THE SPIDERS* (77), *JAGUAR LIVES* (79), *SCREAM* (81), *VIGILANTE* and *THE FINAL EXECUTIONER* (both 83), *JUNGLE WARRIORS*, *LUST IN THE DUST* and *THE COTTON CLUB* (all 84), *POSSE* (93) and Sam Raimi's recent *THE QUICK AND THE DEAD*. On TV he was a regular on *RAMAR OF THE JUNGLE* (52-54), was Lothar on *MANDRAKE THE MAGICIAN* (54) and appeared on *THRILLER*, *BATMAN*, *TARZAN* (many times), *BUCK ROGERS* and *FANTASY ISLAND*.

E. W. SWACKHAMER (67), from Middletown, N. J., directed many TV series episodes and TV movies including *DEATH AT LOVE HOUSE* (76), *SPIDERMAN* and *THE DAIN CURSE* mini series (both 77), *VAMPIRE* (78) and *BRIDGE ACROSS TIME* (85). 18 of his 27 TV pilots became series. Also a noted stage director, he died on the location of a sci fi pilot feature (*HIGH COMMAND*) in Berlin.

W. ELLIS TEAS (80). Russ Meyer announced late last year that the star of his *IMMORAL MR. TEAS* (60) had died. Teas, who was an Army buddy of the director and a professional photographer also starred in Meyer's obscure *STEAM HEAT* (63).

ROLF THIELE (76), a German born in Czechoslovakia, was very successful directing and producing many W. German features starting in 1951, but is best known for his later movies with then controversial sex scenes including *LULU* (62), *GRIMM'S FAIRY TALES FOR ADULTS* (69) and *FRAUENSTEIN* (75). He also produced *JUST A GIGOLO* (78). Nadja Tiller was his most frequent star but some other actresses in Thiele movies were Marisa Mell, Daliah Lavi, Karin Dor, Anita Ekberg and Lillian Muller. He died last Oct.

JON THOMAS (76), from Cincinnati, was a blues singer and keyboardist who recorded for Checker and Mercury in the 50s. He played on records by Little Willie John (including "Fever"), Jackie Wilson, Lloyd Price and others and had one #3 R+B chart hit ("Heartbreak") and an ABC LP in 60.

FRANK THRING JR. (68), from Australia, was the big scene stealing actor in the Australian features *MAD DOG MORGAN* (76), *MAD MAX* (79), *MAD MAX BEYOND THUNDERDOME* (84) and *THE HOWLING III* (87). Earlier roles were in major international productions like *THE VIKINGS*, *EL CID*, *KING OF KINGS* and *BEN HUR*. The eccentric Thring was also a stage actor and manager. His father had run a Melbourne film studio in the 20s.

JEFF TORNBERG (43) worked on the stage and film versions of *TOMMY* and *JESUS CHRIST SUPERSTAR* when with RSO, produced *ANDY WARHOL'S BAD* (77) and managed Irene Cara and other artists. he had AIDS.

DINO VALENTI (Chester Powers) (57), from Danbury, Ct., was a folk singer who wrote The Youngbloods' #5 hit "Get Together." He had formed Quicksilver Messenger Service in 65 but was sent to jail for possession before they recorded. He released a solo LP in 68 and later rejoined Quicksilver, singing "Fresh Air" (70) and "What About Me" (71), both FM radio staples. According to Goldmine, despite persistent rumors, Valenti, who used several writing pseudonyms, did not write "Hey Joe." John Cippolina and Nicky Hopkins of QMS are also gone.

TOM VILLARD (40), from Spencerport, NY, was the phantom in *POPCORN* (91). He was also in *FORCE FIVE* (81), *PARASITE* (82), *HEARTBREAK RIDGE*, *WEEKEND WARRIORS* and *ONE CRAZY SUMMER* (all 86), *THE TROUBLE WITH DICK* (87) and *SHAKES THE CLOWN* (91). Villard was the star of the series *WE'VE GOT IT MADE* (83-4), and appeared on *STAR TREK: DEEP SPACE NINE* and other TV shows. He had AIDS.

GIAN MARIA VOLONTE (61), from Milan, Italy, was in *HERCULES AND THE CAPTIVE WOMEN* and Ulmer's *JOURNEY BENEATH THE DESERT* (both 60), *A FISTFUL OF DOLLARS* (64), *FOR A FEW DOLLARS MORE*, *A BULLET FOR THE GENERAL* and *A WITCH IN LOVE* (all 66) and *THE VIOLENT FOUR* (68). Volonte, a militant leftist, went on to major roles in features like *INVESTIGATION OF A CITIZEN ABOVE SUSPICION* (70), and others by Elio Petri, *SACCO AND VANZETTI* (71) and *LUCKY LUCIANO* (73). He died from a heart attack in December while co-starring with Harvey Keitel in *THE GAZE OF ODYSSEUS* in Greece.

MICHEL VITOLD, from Charkow, Russia was in French films including *LE TESTAMENT DU DOCTEUR CORDELIER* (59) and *JUDEX* (63).

WILLARD WATERMAN (80) was the star of *THE GREAT GILDERSLEEVES* TV show (55-56) and had also played the character on the radio. He was Mr. Quigley on *DENNIS THE MENACE* (59-63) and was in movies including *GET YOURSELF A COLLEGE GIRL* (64).

DAVID WAYNE (Wayne McMeekan) (81), from Traverse City, MI was a stage actor (since 1936 in Cleveland) who was in many features. He received the first Tony award in 1948 for playing the leprechaun in *FINIAN'S RAINBOW*. He was in *PORTRAIT OF JENNIE* (48), starred in Joseph Losey's remake of *M* (51) and was in *THREE FACES OF EVE* (57), *THE ANDROMEDA STRAIN* (71) and *THE SURVIVALIST* (87). TV series included starring as *NORBY* (55), the first TV show in color and *THE ADVENTURES OF ELLERY QUEEN* (75-6), as Ellery's father. He was on *HITCHCOCK* (twice), *SUSPICION*, *TWILIGHT ZONE*, *NIGHT GALLERY* and played The Mad Hatter on *BATMAN* several times. Wayne had lung cancer.

PATRICIA A. WELSH (79) was a former radio soap opera actress who was the main uncredited voice of E. T. She also dubbed the voice in other languages. Tamara De Treaux, who played E. T., died in 91.

CALDER WILLINGHAM (72), from Atlanta, was a novelist who wrote screenplays for *THE VIKINGS* and Kubrick's *PATHS OF GLORY* (both 57), Brando's *ONE-EYED JACKS* (61), *THE GRADUATE* (67), *LITTLE BIG MAN* (70) and *THIEVES LIKE US* (74). His controversial novel "End As A Man" was filmed in 57 as *THE STRANGE ONE* and by Roger Corman as *SORORITY GIRL*. Willingham had cancer.

ROBERT WHITE (57), from Billmeyer, Pa., was a Motown session guitarist heard on many 60s hits by The Temptations, The Miracles and others. He had previously been with the 50s Chess label group The Moonglows.

VIC WILLIS (72), from Schulters, Oklahoma, the last surviving member of the three Willis Brothers, was a accordion and piano player. The brothers backed Hank Williams on his first recordings in 1946, backed Eddy Arnold for years and recorded for Starday (where they had country hits in the 60s) and many other labels.

We ran out of space so thanks to the usual crew.

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